

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

ISSUE # 263 • OCTOBER 26 - NOVEMBER 1 2000 • EVERY THURSDAY • HTTP://VUE.AB.CA

Special
Fall
Education
Feature

COLDCUT

HOW NINJA TUNE BEAT THE RECORD INDUSTRY
BY DAVE JOHNSTON



Gold Day
rests the Dawn

Asian schools:
Baht for teacher

Braun on Bamboozled
& Blair Witch 2

Matwychuk on Kink!
& Betty's Summer Vacation

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Saturday, November 4

Sarah Harmer

(weeping tile)

with guests
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and
Ben Sures



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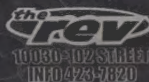
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with
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Sunday,
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Tuesday, October 31



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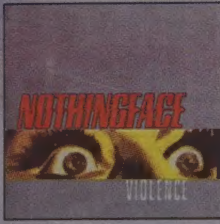
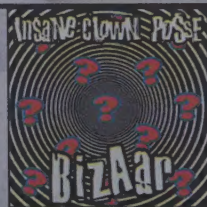
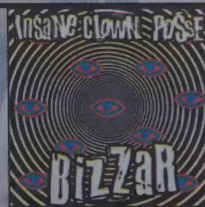


THE EDMONTON SKI & SNOWBOARD SHOW

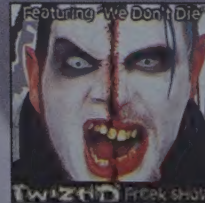
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COVER STORY: Coldcut got pressure from the label to change their sound, change their attitude, even change their name. Finally, they decided to start a label of their own—and ten years later, Ninja Tune is one of the leading electronic imprints in the business • 33

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Three dollar BILL

BY RICHARD BURNETT

Going for gold

Move over Ricky Martin: Canadian sprinter Nicholas Macrozonaris can sit on my face. I mean it. I just look at him and I melt. So when Nick—who reminds me of a young Sal Mineo—pulled a hamstring in his 4x100 quarter-final heat at the Sydney Olympics, all I could think was, "I wish he'd pull something else."

I was so obsessed with the studmuffin that I barely noticed Montreal-based Monster.ca's entertaining ad campaign targeting gay viewers during the Olympics. But plenty of straight Canadians did. Many were incensed that, in one ad, a husband leaves his wife for the man next door.

"We got about a hundred e-mails and phone calls complaining about that ad, but the ads also increased our website traffic by 90 per cent," says Jennifer Lee Thomas, communications manager for Monster.ca (which, like its American sister-company Monster.com, is owned by TMP Worldwide). "We weren't necessarily trying to target gays but people who are changing their career orientation, innovative thinkers who seize opportunities, take control of their lives and make tough choices."

While it's clear corporate America is slowly warming up to Gay America,

Polygone financial consultant Patrick Desmarais, president of the Quebec Gay Chamber of Commerce (QGCC), the first and still the only gay chamber of commerce in Canada (though Toronto's will soon be up and running), says, "What's so positive about showing a man leaving his wife for another person?"

Desmarais doesn't begrudge Monster.ca their successful Olympic ad campaign, of course. He just wishes (as does every cash-starved Pride organization in North America) that corporations would finally put their money where their big mouths are. The QGCC's Black and Blue Gay Life and Commerce Expo, the nation's first-ever gay-life expo, organized in conjunction with the BBCM Foundation, only sold 70 kiosks and drew 1,500 people to Montreal's Palais des Congrès in early October.

"We achieved our fixed objectives, though we had hoped for more," Desmarais concedes, pointing out that companies like the Bank of Montreal, the Royal Bank, Honda and even Coors—which was once widely boycotted by the gay community because of its now-defunct anti-gay policies—had kiosks. "Coors wants to position themselves in the gay market," Desmarais says.

By way of contrast, Xtral, the flagship tabloid of the Pink Triangle Press, has already sold 230 booths for its first annual Gay Life and Style Show at the Metro Toronto Convention Centre (November 10-12). "The problem was we only started [soliciting companies] five months before our expo and after big companies planned their long-term decisions and commitments last autumn," Desmarais explains. "Next year we'll have bigger names and bigger cor-

porations."

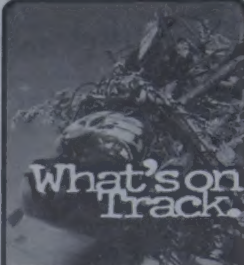
And they will come, Desmarais believes, because the old gay "double-income, no kids" (DINK) theory still holds water. "There have been numerous stories in the media over the last six months distinguishing the spending powers of [low- and high-income gays]," he says. "Still, one cannot deny gay couples earning \$30,000 have more disposable income than a \$30,000 couple with kids."

Which reminds me of a recent story I read in *Report on Business* magazine, which claimed, "By the 1970s the mantra was 'making your age,' i.e., \$30,000 at age 30. Don't forget that in 1970, the average salary for Canadian men aged 25 to 29 with a university degree was around \$8,000, while their female counterparts earned about \$6,000."

Today, ROB trumpets, the minimum definition of doing well starts at double your age. According to the article, thirtysomething yuppies admit "they wouldn't feel like failures if they topped out at \$150,000 to \$250,000."

Throw guppies into the mix, not to mention folks like *Tourisme Montréal* boasting that Montreal is finally getting its fair share of the \$47.3 billion (U.S.) that 16 million North American gays and lesbians spend travelling each year, and you have a recipe for disaster. "Emphasizing that all gays are rich gives ammunition to the far right," Desmarais warns. "We must be careful."

I, meanwhile, couldn't afford to fly to Sydney and visit family during the Olympics, nor do I expect to be able to afford the Sydney Gay Games in 2002. But, hey, at least I got to watch Nick on TV. ☺



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Baht for teacher

Teaching English in Asia is a frustrating but rewarding enterprise

BY JIM SOLISKI

...

"A good teacher affects eternity." — Chinese proverb

...

My day began in Phnom Penh, Cambodia, stalled for a few hours in customs, and ended at a hotel in Saigon where, for 50,000 dong per night, I found a clean, albeit dilapidated, character room. A real fixer-upper. The desk lady spoke decent English.

"Do you know where I can teach English?" I asked her.

"Mister Glenn, he from Canada, he live same floor you, room 405, he teacher."

"Is he in?"

"He no here."

"If I leave him a note, can you give it to him?"

"No problem." Big smile. Rotten teeth. Dentistry is the growth industry in this part of the world.

"Mr. Glenn," a Canadian named Glenn Loewen, left a note for me to meet him in the lobby the next day at one o'clock. Right on time, Mr. Glenn, a generous-spirited middle-aged man, provided the address for his school and marked its location on the city map in my guidebook. "Ask for a lady named Kim-Le. She'll smile the chrome off a bumper," was the only advice he offered.

I entered my interview with Miss Kim-Le with all my guns blazing: B.A. in English and psychology, previous teaching experience in Taiwan, rudimentary Mandarin skills and rusty French. She offered nine dollars (U.S.) an hour, a dollar more than their usual starting rate. "I will call you at your hotel when I have a class," she said. She shook my hand, said thank you until my bumper was chrome-free and I walked home. The desk girl

handed me a piece of paper along with my key. "You school call. Miss Kim-Le. You have class two days later. Congratulations, Mr. Jim."

I ran into Mr. Glenn later that night in a bar and bought him a thank-you beer. An American named Don—law school graduate, concert violinist and pompous as hell—joined our discussion. He had been in Vietnam for a year or so, taking a vacation from his pursuit of the American Dream. He told me about his school and how to find it. The next day I tracked it down, chatted with the school's director (another American, even more self-important than Don) and decided to work for Kim-Le.

Banana bread

And so it goes when you're teaching in Asia. There are, ostensibly, only two requirements to become a teacher there: proof of a degree (which I had but never pulled out of my bag), and being a native English speaker (although that never stopped all the western Europeans who spoke English so well from getting jobs). Little extras you may possess may get you an extra buck an hour. The unspoken rule is "Caucasians only need apply"; however, the stance on ABCs (American Born Chinese, a.k.a. "bananas"—yellow on the outside, white on the inside) has softened.

Teaching in Asia was a challenge and it wasn't a challenge. Nor was it necessarily about education. The school used a textbook, but few teachers, myself included, made lesson plans or engaged in outside-the-classroom preparation.

Pedantry was the kiss of death. We paid only lip service to grammar and structure. The greatest challenge was to be entertaining. If the students reported that they liked you, that meant more hours (and dollars) would come your way.

The students, who paid to be near foreigners and thereby glean exposure to their culture, spent the majority of each night's two hours speaking Vietnamese unless called upon because, they said, "It's too hard to say it in English."



Asking, "But isn't that why we are here and why you spend all this money?" produced a smile and not much else.

On the first day of a new class with 18 students, perhaps three would show up with an English/Vietnamese dictionary. The class's excuses ranged from "I forgot" to "You're our dictionary." I would deliver my usual speech encouraging everyone to either bring theirs or buy one. (Decent Oxford dictionaries were easily available for a few dollars.)

Question period

Once, I was asked to substitute for a Friday-evening class. Twenty or so expressionless faces asked the same stock questions: "Where are you from?" "How old are you?" "Are you married?" "How long have you been in Vietnam?" "Can you speak Vietnamese?" "Where do you stay?" "How much salary do you get?" I escaped to the teacher's room after the two-hour ordeal was over, expecting to see gallows being erected for me. But before I left the building, Miss Kim-Le appointed me as their new teacher—apparently, the level of customer satisfaction was high. I shook my head all the way home, changed out of my obligatory shirt and tie and met Mr. Glenn.

"I know, Mr. Jim," he said soothingly while ordering two beers. "It happens all the time... and the other way around, too. Don't forget: there's a teacher who has suddenly lost a class."

Two nights later, Sunday

evening, three students from the class were waiting at my hotel for me to arrive, a present in hand, and asked me if I would like to come around by motorcycle for the evening? They politely suggested that I change to trousers from shorts and then we were off. Over some wonderful soup that I wasn't permitted to help pay for, they asked the most intimate, personal questions about my past love lives and future plans.

One of the greatest sins within Oriental culture is losing face. Teachers often wondered, "Why don't they just say 'no' or 'I don't know'?" Students were under suffocating pressure for their English to be not just acceptable or even exceptional; only perfection would suffice. The safer route was to say nothing rather than risk the ridicule of their ruthlessly scornful peers. (Of course, the loudest laughs turned into instant bowls of quivering jelly when they were called upon themselves.)

Letting Saigons be bygones

As the anniversary celebrating the fall of Saigon (dubbed "Liberation Day") approached, I used the opportunity to initiate conversations in class and, just to satisfy my own curiosity, investigate how my class felt about losing the war.

"What will you do for the holiday?" I asked a twentysomething lady.

SEE PAGE 8

ESKIMOS VS. SASKATCHEWAN ROUGHRIDERS

SATURDAY, OCTOBER 28 • 2000 • 1:00 PM

VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

JUSTICE

"Sex holiday" tourist on trial for rape

PARIS—Six years after France passed a law to help protect children working in the sex trade in developing countries, a case has finally gone to court.

Forty-seven-year-old French citizen Amnon Chemouil is on trial for the rape of an 11-year-old girl while he was on a "sex holiday" in Thailand. He paid the girl less than five dollars Canadian to perform sexual acts in his hotel room in the Thai resort town of Pattaya in February, 1994.

UNICEF, with assistance from Thai police, located the now 17-year-old alleged victim and paid for her trip to Paris after a Swiss-led investigation led to Chemouil's arrest. The UN estimates that approximately two million children around the world are forced to work as prostitutes—400,000 of them in Thailand.

"People have to know that when you go abroad to amuse yourself in an abject manner... you risk being punished when you get home," Alain Fraita, a lawyer with one of the dozen child-protection groups acting as civil plaintiffs alongside the public prosecution, said to Reuters. "What a man can believe to be a moment of weakness," added Jacques Hintzy of the UN, "will totally destroy a child."

If Chemouil is found guilty, observers believe this landmark trial could spark a wave of similar court cases elsewhere in Europe and, eventually, the rest of the western world.

—DAN RUBINSTEIN

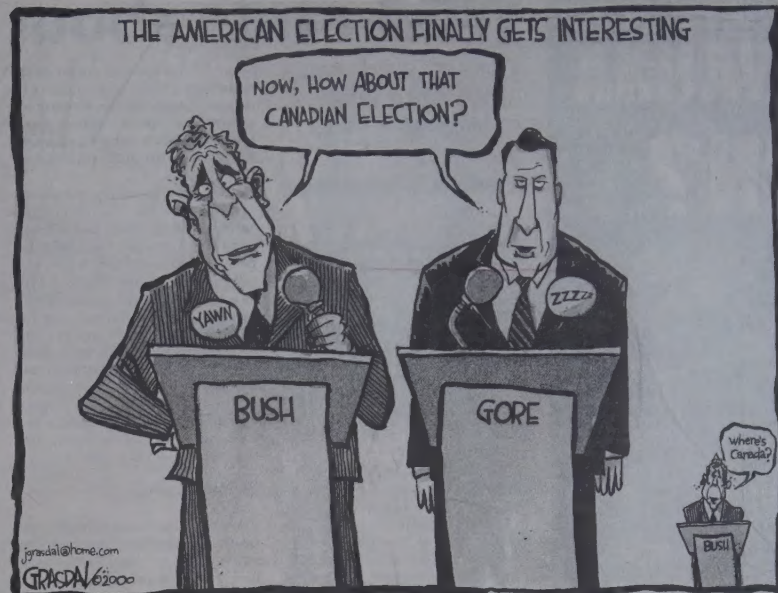
EDUCATION

The grovelers of academe

EDMONTON—While the federal government is slowly recognizing the need to increase funding for post-secondary education—for example, sliding \$500 million towards campus infrastructure improvements in last week's mini-budget—universities and colleges are ultimately a provincial responsibility. And it's the Alberta government that has to step forward for students in this province to get any significant relief from surging tuition rates and heavy debt loads.

A trio of student organizations—the Alberta College and Technical Institute Student Executive Council, the Alberta Graduate Council and the Council of Alberta University Students (CAUS)—have launched a postcard campaign aimed at convincing premier Ralph Klein and learning minister Lyle Oberg to put a stop to a decade of steep increases. Between 1990 and 2000, tuition fees in Alberta jumped by 208 per cent, the highest increase in the country. The average tuition in the province is now \$3,841 a year (third highest in the country) and the average debt here for graduates with four-year degrees is \$18,066.

Across Canada, other provincial governments have taken measures to alleviate these conditions. Newfoundland and Prince Edward Island



have frozen tuition increases for the upcoming year; Quebec has done so for residents of the province. Ontario, meanwhile, has limited increases to two per cent for the next five years.

"Rising tuition is a direct result of our institutions being underfunded," says Leslie Church, the chair of CAUS. "Although we have seen increased government spending on post-secondary education in recent years, this spending has been targeted to specific sectors and has not helped slow tuition increases. We would like to see the government of Alberta follow the example set by their national counterparts and provide students with some much-needed tuition relief."

"We fear that the current tuition rates are a barrier to post-secondary education and post-secondary education is vital to both personal and provincial prosperity," says Naomi Agard, vice-president external of the U of A Students' Union. "The government must provide leadership in this area and give our institutions the operating funds they need to stop raising tuition to the maximum year after year."

"We are asking them to seriously look at the tuition problem," adds Church, "and we are saying that a two per cent increase is the solution." —DAN RUBINSTEIN

TRANSPORTATION

COC tsk-tsks LRT

EDMONTON—Despite mayor Bill Smith's initial hedging and councillor Leroy Chahley's lone dissenting vote, city council has decided to go ahead with phase one of LRT expansion. But opposition is still coming from the usual suspects.

The Edmonton Chamber of Commerce is asking people to lobby councillors to reverse their decision to spend \$80 million (on top of \$20 million from the federal and provincial governments) to push the LRT south to the Jubilee Auditorium as part of an overall \$600 million effort to reach Heritage Mall by 2010.

In a press release fired out last Thursday, the chamber said there is "no non-negotiable need for the LRT expansion."

"We have an opportunity to

design a city for the 21st century by designing an efficient and effective transportation system for Edmonton and the greater Edmonton region," the release read. "Council has chosen to pick the oldest form of transportation, which is a single train going to a single place." (Which is the backbone of efficient systems in cities like Toronto and Montreal, a fact apparently lost on the chamber.) —DAN RUBINSTEIN

ENVIRONMENT

T.O. rethinks trash-shipping scheme

TORONTO—It was predominantly an environmental issue. But money was the deciding factor.

The City of Toronto pulled out of a \$1 billion deal with the Rail-Cycle North consortium last week that would have seen the city send 20 million tonnes of garbage to an abandoned mine 600 kilometres away over the next two decades.

Opponents were worried about—and protested against—the plant's potential polluting affects. But the city backed away at the last minute because of a clause that would have made it responsible for future costs arising from "uncontrollable circumstances." Smart move. Now environmental activists and politicians in Toronto can concentrate on cost-effective, long-term strategies—like (hey hey!) composting and recycling. —DAN RUBINSTEIN

GOVERNMENT

Toronto Harbourfront gets pre-election sop

OTTAWA—Organizers of Edmonton's 2001 World Championships in Athletics must be kicking themselves that they didn't hit up the government for funding during the cusp of an election campaign.

Torontonians learned last week that the Government of Canada committed a whopping \$500 million of taxpayers' dollars to fund the revitalization of that city's Harbourfront district, all in attempt to boost the city's bid for the 2008 Olympics. It's a large gamble: Toronto is well behind Beijing in the race to get the 2008 Games, and the Olympics have never been

held in China.

"I am here again today because moving forward together on the revitalization of the Toronto waterfront is such a crucial element of Toronto's plan to stage the greatest games in the history of the Olympic movement," Prime Minister Jean Chrétien said when he announced the cash windfall—only days before an election call, in the city with the largest proportion of seats in parliament. "Now we can begin to anticipate real changes to the waterfront: more open land, more green space, a cleaner and more welcoming waterfront for all of Toronto."

Organizers of Edmonton 2001 received \$40 million from the feds; less than one-tenth of the funding going to boost Toronto's long-shot Olympic hopes. To be fair, it does cost considerably more to stage an Olympics than track and field's world championships. But is this really a case of \$500 million well spent, or did the opportunity arise for the Liberals to show off a pre-election plum to the country's largest voting bloc? —STEVEN SANDOR

This is the way the World's spends

EDMONTON—When Edmonton landed the 2001 World Championships in Athletics, city council earmarked \$3.4 million to pay for services like policing and transit during the event. Now that total is climbing towards the \$5 million mark.

Acting city manager Al Maurer told the *Edmonton Journal* that "additional requests" for services and "unforeseen expenses" are the reason for the jump. "There are costs that the municipality is going to incur for this, but it is not that out of line," he said. "I think if you went to any place where they have had these kinds of games, whether it was Winnipeg with the Pan-Americans or Sydney with the Olympics, there the same kind of story."

City council will get a report detailing Edmonton's final (for now) price tag for the Worlds on October 31. And councillor Robert Noce will look at it closely. "I am tired of the typical excuse that if we don't do something we will embarrass the city," he said to the *Journal*. "That excuse will not work on me anymore." —DAN RUBINSTEIN

VUEPoint

By LESLEY PRIMEAU

Rumble in the wonks

This has been a juicy week for those of us who enjoy watching election campaigns. South of the border, for instance, the troops are preparing for the installation of a new president. Personally, I support Al Gore—not because I think he's the best man for the job, but because he's definitely that best man for the job who's actually running. Poor George W. Bush, despite his best efforts, always comes across as more than a little dumb, and if it weren't for his great luck with baseball, I doubt he'd have amounted to anything at all. Isn't he the guy whose only ambition used to be becoming baseball commissioner? I think he'd be much better suited to that job; at least he once owned a team.

I have to marvel at the wisdom of the Americans: they actually had a candidate with integrity and backbone and they let John McCain slip through their fingers. It must have been the opportunity to shake paws with the White House's former residents that turned the tide. Why must politics be like this? While I believe that Gore is a decent man, someone ought to tell him there's no real need for him to embellish his CV the way he does. It's mighty hard to believe he had time to do everything he claims to have done, invented, changed, modified and so on.

Meanwhile, on this side of the 49th parallel, election fever hit its peak temperature when the prime minister dropped his pal Brian Tobin into a plum ministerial position and Paul Martin gave us his proposed "mini-budget." If it's passed, it should give us a couple of extra bucks to spend as we see fit, although I wish they had stopped Jane Stewart sooner instead and gave us all a percentage of the slush fund. That would certainly have bought my vote—a cool million or so! Politicians truly seem to believe we're stupid, but then again, we seldom give them much reason to doubt it. When Klein runs into trouble, he makes a great effort to buy our loyalty back with "gifts": gifts of hospitals and courthouses, gifts of business and agencies, but if he really wanted to accomplish something, he'd do something extra-nice that gave everyone a break and put an end to the healthcare premium.

On the national front, Stockwell Day wants us all to know that his flat tax scheme will be a hell of a gift as well, although the bean counters have raised some questions about his numbers. Even so, I was surprised his promises weren't more reckless, seeing as it's unlikely he'll form the next government. Instead, his proposals have been oddly watered-down. Then again, he is promising a free abortion vote. (Big surprise.) And he's also dangling that notwithstanding clause again—that scrawny carrot that is nevertheless so incredibly appetizing to the intolerant few.

We complain about the dubious promises that politicians make, but we forget that the only reason they make them is that we get suckered in every time. And they will continue to do so until we demand political reform. One person, one vote. Consensus rules. ☉

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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WGA rants about grants

Writers Guild wants more input into revamped AFA grant policy

By WAYNE ARTHURSON

Proposed changes in how the provincial government doles out grants to writers prompted heated debate this weekend at the annual general meeting of the Writers Guild of Alberta.

Well-known Alberta authors like Fred Stenson, Candace Jane Dorsey and Mary Woodbury, plus other members of the Writers Guild, all expressed concern about the proposed changes.

The Alberta Foundation for the Arts (AFA) announced on September 20 that their new granting program structure will "maintain a realistic funding base for existing... clients while expanding funding opportunities for new groups and individuals." The major change for writers is that the current categories—Junior, Intermediate and Senior Grants—will be eliminated and writers will be eligible to apply for a maximum \$20,000 grant regardless of their level of expertise.

Some writers at the Guild AGM welcomed this new structure because it may increase funding for writers. But others worried about junior writers having to compete for grants with more established senior writers.

However, the main point of contention for the Guild is that although the province said it developed these changes through thorough consultation with the community, no one involved with the Writers Guild recalled the province asking for their input. The province's decision to implement these major changes without asking for input from the biggest writers group in the province is a disservice to all Alberta writers, said the members of the Guild.

Writer's camp

Another of the Writers Guild's concerns involved their annual youth writing camps, YouthWrite. With new granting guidelines, YouthWrite (and other similar youth art camps) will receive funding based on the number of attendees. This change could seriously undermine the very existence of YouthWrite, says YouthWrite co-ordinator Gail Sobat. If the new granting guide-

lines are put into effect, Sobat says, the budget for the camp would decrease by almost \$40,000 for next year and put YouthWrite in jeopardy.

The Writers Guild asked that the province hold off their new funding guidelines until they consulted with the Writers Guild and received their input. They also requested that the AFA continue to include writers on the juries that approve the grants and to honour the traditions of the jury system. Many writers were concerned that the AFA board and the province have ignored jury decisions in the past and changed grant recommendations.

One Grant leaves, two new grants arrive

Guild members were also told of two new awards to honour Dr. Grant MacEwan, who passed away earlier this year. The Dr. Grant MacEwan Literary Awards will annually provide \$25,000 for a book written by an Alberta author that best represents Alberta interests as reflected in MacEwan's work; and \$10,000 for an essay or short story that meets the same criteria as the book award and is written by an Alberta writer aged 16-25. For more information about these awards, contact the AFA at 427-9968. ☐

Travel

Continued from page 6

"I will be happy for Liberation Day."
"Why do you call it 'Liberation Day?'"
"Because this day is when we are not a colony of America."
"Are you glad the North won the war?"
"No, I don't like the Communists."
"Do you wish the Americans won the war?"
"If America won we are not Communist country."
"But the communists 'liberated' South Vietnam."

Smiles and giggles broke out. I tried branching off into a discussion between the differences between democracy and commu-

nism, but it never took root. One teacher apparently attempted a similar discussion, which resulted in a special teachers' meeting. A mysterious, cross-armed, sober-faced fellow whose tie was far too big for his suit attended; the evening ended with the administration ordering the staff to abstain from such lessons in the future.

Teach therapy

Balancing out these disappointments, however, were the students in whose lives I was able to make a difference. Of the hundreds of people I taught, only four or five of them became true friends. It was easy for the other students to tell who the "special" ones were; it was their motorcycle the teacher rode on when the group went out; they were the ones who the teacher

chatted with in the stairwell while the others waited in the classroom. Their loyalty was unparalleled. They would drive you home, gather with their allies in class to take you out, all expenses paid, or seek out what your needs might be and ask how could they help.

Being born a native English speaker is like winning a lottery without even buying a ticket. You carry a skill that millions kill themselves to acquire, whose lives depend upon their getting it. Although venturing to another country to work is a big risk, it's also an extraordinary opportunity. After you return home, you find yourself simultaneously missing the new worlds you've discovered, and realizing that your unremarkable little home town was in fact one of the world's best-kept secrets. ☐

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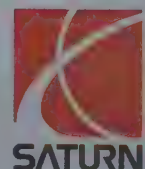
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Sputnik sends fashion into orbit



style

Cutting-edge
designers take style
to extremes

By PAUL MATWYCHUK

In a style-starved age when most of us are still tentatively worrying which tie goes with which shirt, the Autumn Costume Ball is a welcome dose of fashion extremism. The October 13 event, which was sponsored by Sputnik and Cherry Bomb Clothing, was conceived as a showcase for the kind of designers who have moved beyond quietly tasteful dresses and jackets and into the flashy world of zoot suits (Zot), post-apocalyptic *Mad Max* fashions (Metalsmithing by Travis, Vanity Strip) and even chainmail (Battle Wear). It's the anti-Gap.

Pictured above are outfits by two of the other designers on the lineup: the classic-with-an-edge gowns of Luna; and the eye-catching graphics of L.J. Cockney (who also do a brisk business in medieval-style clothing and accessories). ●

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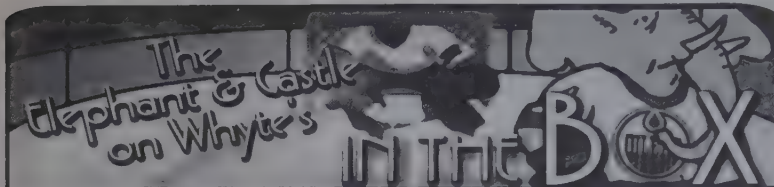
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BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave discuss Star Wars (albeit indirectly) and why hockey, like life, is a game of inches.

John: Well, it was bound to happen. After starting off the season with four extraordinary games at Skyreach, the Oilers came out stinkin' against the Toronto Maple Leafs last Thursday. Why always against Toronto?

Dave: Who can explain the Oil's failures versus the Buds? Well, me. It's like Curtis Joseph (y'all remember him, eh?) has some Jedi mind shit over them. Since he became a Maple Leaf, the dude is 7-0 against Edmonton. And after being roasted the whole city when he left, I think Cuj is having the last laugh... again and again and again.

John: Now, don't get me wrong. When Edmonton did get a few good chances to get back in the game, Cuj came up big, but the Oil are going to need a better effort to beat him.

Dave: Undoubtedly. Did your crack staff of hockey experts help you with that assessment?

John: *(assumes DiCenzo is a dick and continues)* I don't mean to knock the Leafs (this time at least), but the biggest impression I got during that game was that the exciting young

team Pat Quinn assembled two years ago has been replaced by a much, much slower version. When you don't win the Stanley Cup right away, does that justify changing directions like that? I don't really agree with it because I hate boring hockey.

Dave: John, the Leafs haven't gone from flashy to boring just because of getting a few guys. What they've done is try to balance offence with toughness. Don't worry: it's not like they're trapping, and as far as speed goes, Quinn figures a good pass will arrive faster than a quick player. But let's talk Oil here, m'kay?

John: The good news is that Edmonton bounced back with a better effort against Phoenix. They were down three goals before any bounces starting going their way, but they didn't play that badly.

Dave: Yeah, they looked all right, but as you said, the breaks weren't going their way. My God, I've become a predictable hockey player with stock quotes.

John: It was as if they were three or four inches—or maybe half a stride—off most of the night, with pucks bouncing around wide-open nets and yet they just weren't able to put it in.

Dave: I heard you were three or four inches off most of the time, too.

John: Anyway, give them credit for coming back to tie that one. And

hats off to Phoenix who, for the last couple of years, have always provided entertaining hockey games. They're fun to watch, especially when big Georges scores the game-tying goal. Will he always get so excited when he scores?

Dave: Save the dumb questions for next week. And kudos to Georges for overcoming adversity—and I don't mean missing the first shot on his big goal (wink, wink)—to tie that game up. It was a supreme effort, something we've seen a lot of from the Oilers this year. Except for the Montreal and Toronto games. And of course, they came up big the next time out, which might just be a sign of the times. Like MacT said, the Oil can tuck away those early points, because no one can take em away! ☺

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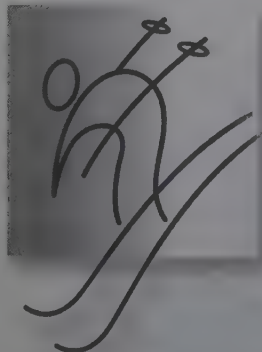
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VUEWEEKLY Presents Education 2000

The high price of illiteracy

BY LENA CIMMARRUSTI

If you are reading this article, you are one of the estimated 18 million Canadian adults who can read and write well enough to deal with everyday printed materials like magazine articles and business letters. What may surprise you is that, according to statistics, over six million Canadians cannot read anything more complex than the TV listings, and of that number, about 4.5 million of them cannot read or write at all.

In a world where knowledge is increasingly synonymous with power, and in

which the written word remains the fastest way to access information, an unacceptably large number of Canadians are essentially out of the loop. Without the ability to read and write, it is difficult to get a decent paying job, advance up the career ladder, even get a driver's license or vote. But while the number of illiterate

Canadians is not nearly as high as that in other parts of the world (including the United States), how is it that so many Canadians could fall through the cracks in a society that values education so highly, and with a population that insists on making funding education a priority?

The first stone should be cast in the direction of the school system. The schools, supposedly designed to instill not only the ability to read and write at adequate levels, but the very value of being literate, are obviously letting down a significant number of students. Whether this is the fault of ambivalent teachers, inadequate resources or a system too rigid to cope with the needs of "square pegs" who simply do not learn in the same way as other students, is hard to say. Likely, it is a combination of these factors at work, as well as issues such as illness, poverty and community isolation.

Despite the fact that the majority of illiterate Canadians develop amazing coping

skills that allow them to function well, their potential can never be fulfilled in a world that relies so heavily on the written word. Being unable to read, however, does not equal being stupid; there are large numbers of illiterate adults who overcome the odds and use amazing creativity and masterly avoidance skills to find their way into quite well-paying jobs. But what happens to them when they do such a good job that they are offered a promotion that requires paperwork? What do they do when a new piece of technology is added to the plant, requiring them to read a set of instructions or take a course on how to operate it? Chances are the individual would rather quit than face the

embarrassment of discovery. The stigma of "illiteracy" will dog them their entire lives, limiting their job opportunities, leaving them excluded from social and political participation and, ironically, too embarrassed to take advantage of the myriad programs available to remedy the situation.

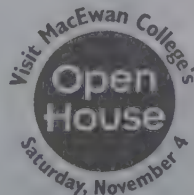
And there are plenty of programs out there. Both the federal and the provincial governments pour thousands of dollars every year into combating illiteracy in this country. The Valuing Literacy in Canada program, for example, directs \$2.5 million in federal money towards a wide variety of research projects designed to develop curricula,

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Coming Full Circle: Herbs and Healthcare Meeting in the Middle

For thousands of years human beings and our neighbors in the plant kingdom have shared a tentative peace. As our ancestors hunted and fought the beasts of the field for mere survival, they turned to plants to heal their wounds around the fire. Used for food and shelter as well as medical and spiritual practices, these early 'herbologists' recognized that plants can be deadly or divine, depending on their dosage and use.

Every culture has an oral tradition of herbology that has been passed through the generations. Arabic herbology dates back over 4,000 years; Chinese herbalists have been practicing their craft for nearly 3,000 years. Our own western traditions can be traced to the

Egyptians, Greeks, Arabs, and Native Americans who used plants both for their curative properties as well as their preventative value. As North American healers began to discover the medical properties of herbs in the early 1900s, many of the active ingredients in these plant medicines were synthesized and new chemical agents with medicinal actions were isolated. Herbal medicines, which were the main stay of past medical practice, fell into disuse in North America in favour of a whole range of chemical tonics that owed their existence to the very herbs they replaced. This was not the case in parts of Europe and Asia where herbal medicines were still used extensively by medical practitioners. In North America, herbalists, naturopaths, and other holistic practitioners continued to use herbal medicines, much to the

disapproval of their conventional counterparts, many of whom profited immensely from the new chemical cures gaining popularity.

In recent years there has been a resurgence of interest in herbal medicine. Some patients are growing concerned about the long-term effects of certain drug therapies, while others simply desire a more natural approach to their health care. Recent studies on the topic of vaccinations have set off alarm bells among practitioners who favour a herbal approach to boosting the immune system. Lately there has been more interest in the interaction between some of these herbal medicines and certain prescription drugs, interactions that can be beneficial or detrimental, depending on the circumstances.

The biggest change in the perceptions and popularity of herbal medicines in the past few years has very little to do with the qualities of the products themselves. Smelling an untapped market, herbal supplement companies have risen overnight, eager to help the public to 'discover' these products all over again. In a society where image is everything and consumers vote with their bankbooks, herbal medicines have regained a foothold through sheer perseverance and brilliant marketing campaigns. Herbal products can suddenly be found in a large number of locations including pharmacies, grocery stores, health food stores, and specialty food shops offering entire menus of amino acid cocktails and immune boosting beverages.

With increased usage comes a

need for greater understanding of the safety and effectiveness of herbal therapies. Grant MacEwan College has joined a growing list of institutions dedicated to furthering the knowledge and skills of those working with herbal remedies. In-depth study of the medicinal nature of plants is available either as part of the Holistic Health Practitioner diploma program or the Certificate program in Herbology. MacEwan's integrated approach to learning combines classroom theory with hands-on practice, giving you the job skills that employers demand. As part of our commitment to professional education in Edmonton's holistic community we are also offering a full day workshop on Herbs & Healthcare. To learn more about the whole world of holistic education at MacEwan call 497-5188.

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Literacy

Continued from page 14

modify existing programs, fill the gaps in traditional programs and promote literacy throughout Canada. A joint federal and provincial project has also been recently announced, designed to encourage parents and children to read and learn together. Featuring programs like "Parent-Child Mother Goose," "Books for Babies" and "Homespun," these Family Literacy initiatives all focus on encouraging reading in both child and parent and developing reading and learning strategies. Yet another joint federal and provincial project is modeled on a U.K. program which allows parents and children to develop literacy together.

But while all these

schemes are well-intentioned and may have some impact on the 22 per cent of Canadians who can read and write at a simple level, it is difficult to see how they will benefit the truly illiterate parent. These people cannot even attempt to participate without exposing their secret to their own children. For them, avoidance of the issue will always seem easier and a lot less painful than confessing that Mommy or Daddy is too "stupid" to read them a fairy tale.

While the Albertan literacy rate is higher than the national average, it is nevertheless estimated that 35 per cent of the population is unable to read a complex paragraph or write a business letter. We can continue to fund programs that attempt to remedy the situation, but perhaps this approach is the wrong one to

take. Since the majority of illiterate adults are unlikely to admit their problem, few will take advantage of the classes and programs available to them. As our economy changes to require an increasing amount of education and training, perhaps we should focus on the young people who will become tomorrow's statistics. Instead of concentrating so much research on how adults learn to read and write, or developing teaching methods to motivate adult learners, why don't we start at the source and be proactive about it? If there is money to be spent, let's use it to train teachers to spot the non-reading child, to provide enough resources to cope with student problems learning and to develop teaching methods better suited to filling those cracks in the system. ☐



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Who knew math could be fun?

BY LENA CIMMARRUSTI

It's the question every student asks as he struggles with a particularly elusive word problem or trigonometry formula:

"What am I ever

going to use this for?" It's a question traditional textbooks and chalkboard "how-to" diagrams are ill-equipped to answer, even though the relevance of the subject matter we force-feed our young people is an important part of the learning process.

While this is a well-recognized issue in the field of adult education, for some reason we don't give our younger learners the same consideration. Though the "why" of what we teach them is at least as important as the "how," the public school system, for the most part, remains unconcerned about demonstrating the real-life

applications of their curricula, even though that's exactly the kind of thing that may help a struggling young mind to comprehend their lessons.

To be fair, some teachers have made attempts to

highlight the relevance of the material they teach and

have met with some success using role-playing exercises, for instance, to illustrate concepts from political studies and history to literature and life skills. Only recently, however, has an attempt been made to incorporate a "real-life" approach to the study of mathematics. One of the most basic skills needed to function in the real world, math has traditionally been taught using dry lecture formats or mind-numbing textbook exercises.

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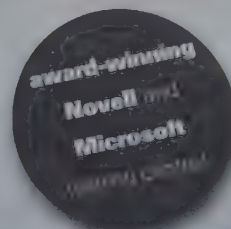
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Digital Arts and Media

Teaching math

Continued from previous page

cal thinking and the problem-solving skills needed to succeed in science, technology and business, high school teachers give students the opportunity to discover both the importance and the relevance of their studies. For instance, students receive assignments requiring them to calculate usage rates from electrical bills or even design town facilities based on local population figures and other relevant details.

Another new approach to teaching math is being implemented at the Grade Seven and Eight levels. Called "Real Life Math," this program involves a role-playing exercise: students

are given \$4,000 in virtual savings with which they must furnish an apartment and get a job to enable them to pay their virtual bills over the next six months. Students are also required to put away some of their monthly income and are introduced to skills like writing cheques, balancing a chequebook and filling out deposit and withdrawal slips. In some cases, volunteers are asked to take on the role of bankers, learning principles like recording transactions in a database and calculating interest in the process. Some schools have even extended the lesson to include a reward program in which students can earn "mad money" for good grades and behaviour, and use the not-quite-legal ten-

der to bid on donated auction items at the end of the term.

Teachers who have tried this approach have been enthusiastic, noting that students not only learn specific math skills, but also acquire an understanding of when a particular operation should be used. Implementing more interactive, hands-on teaching methods has not always been an easy thing to do in a math class. But as educators become more creative and more willing to explain the reasoning behind the lessons they teach, students will not only improve their life skills, but may also find themselves actually enjoying their time in the classroom. ①

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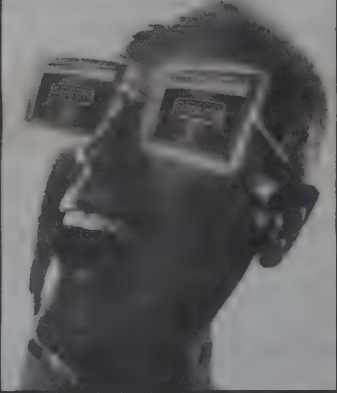
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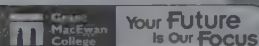
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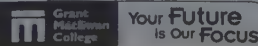
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Music Notes

By WAYNE ARTHURSON

Last Exit to bookings

Exit 303 • The Horseshoe • Mon.
Oct 30 It may sound hokey, but sometimes you just can't resist saying it: local rock outfit Exit 303 is making quite an entrance in the local music community!

Together for barely a year, the five-piece unit released their first CD, *trip to temple*, in June and within a couple weeks, signed a distribution deal with local distributor Spirit River. "We're pleased to be working with Exit 303," says Spirit River owner Melanie Cheek. "They have a great sound and a hard-working team—that's what it takes to get noticed and we're here to help make that happen."

Just last month, the band (guitarists Jay Holterhus and Dean Park, keyboardist Cam Ambrose, bassist Michael Ricketts and drummer Todd Chisholm; all the band members contribute vocals) played a showcase spot at Prairie Music Week in Saskatoon. They did a solid set in front on western Canadian industry bigwigs and garnered a lot of praise and encouragement. Then they snagged a spot opening for Wide Mouth Mason in Lethbridge this past weekend. "It was excellent show," says Ambrose. "It couldn't have gone any better. We're getting a really fantastic response from Lethbridge in general."

Exit 303's next Edmonton show takes place Monday at the Horseshoe;

they're also booked for a weekend of shows in November at the Highrun Club. But the band's main focus these days is on getting noticed outside the city. "We're working on establishing a regular rotation around Saskatoon, Red Deer, Calgary, Lethbridge," says Ambrose. "We want to build up a following around western Canada because we've always had good response to the band whenever we play out of Edmonton. And Lethbridge is dying to have us back."

For more info on Exit 303, check out their website at www.exit303.com.

Sitar heroes

Sarod-Sitar Jugalbandi • Provincial Museum Auditorium • Fri, Oct 27 People who remember the '60s, or at least have seen images from the era, can recall how the sitar began to appear in pop music and onstage at festivals. And without a doubt the most well-known sitarist of the time was Ravi Shankar. Two disciples of Pandit Ravi Shankar will be performing in Edmonton this weekend at the Provincial Museum Auditorium.

"Jugalbandi" means 'tied to fun,' which is the literal translation," says Shree Chakrabarty, a board member of the Edmonton Ragamalla Music Society, the group putting on the show. "Basically, a jugalbandi is a duet, oftentimes a face-off between two instrumentalists who play back and forth."

The two main performers are Partho Sarathy, one of the most outstanding sarod players of India, and Shubendra Rao, considered among the foremost of the new generation of Indian classical instrumentalists. Born in Calcutta, Sarathy made his concert debut at the age of 10 and pursued his training under Ustad Dhyanes Khan, son of the

legendary Ustad Ali Akbar Khan. In 1976, he won first prize in the All India Radio Competition for instrumental music and from 1980 onward, he trained rigorously under Shankar, with whom he lived and learned in the true Guru Sishya parampara (teacher-student) style. Sarathy has been an active performer, playing in major festivals in India (including the Dover Lane Festival) and around the world. He has also accompanied Shankar in major concert halls such as the Royal Albert Hall, the Royal Festival Hall and the Kremlin. Another brilliant disciple of Shankar's, Shubendra Rao has also performed alongside his mentor at prestigious venues in Switzerland, Germany, Italy, Holland, Belgium, England and in major cities across Canada and the U.S.

Friday's show will be performed in three parts. "The show begins with the performers telling us what raga they are going to play, what the rhythm cycle will be, how many beats and then they'll start without percussion and set the tone for the concert," says Shree Chakrabarty. The second part will increase the tempo, building to the extremely intense finale. Each shows ends with a folk song.

"It's totally improvisation-based, so there really isn't a cultural base to it and no two concerts are ever the same," she says. Accompanying the two string performers on the tabla will be Uday Maxumdar. Intimidated? Well, if you arrive 20 minutes early, Andrew Buhr, a sitar student, will be available for a pre-concert chat to get new listeners familiar with Indian classical music. Tickets for the show are \$15 and are available at Avenue Guitars, at the door, or by calling 437-8052. Information on the Edmonton Ragamalla Music Society is available at their website: www.edmontonragamalla.ab.ca.

SEE NEXT PAGE

more entertainment
more often
on A-Channel

more music
...who's playing where and when this week.

Thursday
Oct. 26—Mike McDonald at Bagel Tree • Incognitio at Blues on Whyte • Miguel Neri and His Desperados at Casino Yellowhead • Catalyst at Casino Yellowhead • Stephanie Suchy Trio at Four Rooms Restaurant • Smiling Joe Blob at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Krazy 8's, Face First at Longfiders Saloon • Jerry Jerry and the Sons of Rhythm Orchestra, Carolyn Mark and Her Roommates at New City Lixid Lounge • Northwest Passage at O'Byrne's • Tim Becker at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Dave Hiebert at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Recipe From a Small Planet at Siderack Café • Greg Macpherson, Ben Sures at Sweet Rocks • Staggered Crossing Rake at Urban Lounge • Elades Ochoa y El Cuarteto Patria at Winsper Centre

Friday
Oct. 27—Jon Anderson at Black Dog • Incognitio at Blues on Whyte • Miguel Neri and His Desperados at Casino Yellowhead • Catalyst at Casino Yellowhead • Two for the Road at Ecco Neighbourhood Pub • Disciples of Power, Dead Jesus, Butcher'd at Fox and Hounds • Mr. Lucky at Goodfellow's • Matthew's Grid at Highrun Club • Thomas Frederik Band at J.D.'s Polar Pub • Indian Police at J.J.'s Pub • Side Show Bob at King's Knight Pub • Ten Inch Men at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Forbidden Dimen-

Saturday
Oct. 28—Jon Anderson at Black Dog • Incognitio at Blues on Whyte • Miguel Neri and His Desperados at Casino Yellowhead • Catalyst at Casino Yellowhead • Two for the Road at Ecco Neighbourhood Pub • Disciples of Power, Dead Jesus, Butcher'd at Fox and Hounds • Mr. Lucky at Goodfellow's • Matthew's Grid at Highrun Club • Thomas Frederik Band at J.D.'s Polar Pub • Indian Police at J.J.'s Pub • Side Show Bob at King's Knight Pub • Ten Inch Men at King's Knight Pub • Todd Reynolds at Lion's Head Pub • Forbidden Dimen-

Sunday
Oct. 29—Kevin Ryan at Atlantic Trap and Grill • Carla Rugg at Blues on Whyte • Carlos del Junco, Zubot and Dawson at Festival Place • Wild Strawberries, Sonica at Rev • Blissett and Watt at Second Cup (Jasper Ave)

Monday
Oct. 30—Kevin Ryan at Atlantic Trap and Grill • Mark Hummel at Blues on Whyte • Gob, Saves the Day at Golden Garden • Engelbert Humperdinck at Jubilee Auditorium • Tony Dizon at Lion's Head Pub • Tim Becker at Sherlock Holmes WEM • The Lovin' Dead at Siderack Café

Tuesday
Oct. 31—Mark Hummel at Blues on Whyte • Lost Action Heroes,

Death By Dawn at J.J.'s Pub • Tony Dizon at Lion's Head Pub • Thunder Rhodes at Longfiders Saloon • Las Vegas Crypt Keepers, Mollys Reach, Chunk, Colek, Tripswitch, Diddy Dee, DJ Tanner and the Famous Players, Gundarm, MC Deadly at Rev • Dwayne Allen at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Jerry Jerry, Eleni Mandel at Siderack Café • Robin Black and the Intergalactic Rockstars, Scratching Post at Urban Lounge

Wednesday
Nov. 1—Tony Dizon at Lion's Head Pub • Sam August at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Shannon Fayth at Siderack Café • The Quitters, Stone Kean at Urban Lounge

Thursday
Nov. 2—Mr. Lucky at Casino Edmonton • Stan Foster at Casino Yellowhead • Lester Quintzau and His Very Electric Trio at Festival Place • Bounce at Four Rooms Restaurant • Tony Dizon at Lion's Head Pub • Kung Fu Grip, Little Baby Cupcakes at New City Lixid Lounge • Yves Lecroix at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Fat Tuesday at The Droid

Music Notes

Continued from previous page

Honourable Dimension

Forbidden Dimension • New City Likwid Lounge • Sat, Oct 28 Contrary to popular belief—and the headline on the New City Likwid Lounge poster—Forbidden Dimension is not raising itself from the dead. According to group overlord Jackson Phibes, speaking from his dark headquarters in Calgary, the band was never dead. They were never undead either, so get your head out of that vampire novel and face the real world. Forbidden Dimension will always be among us—maybe not walking, but probably sitting in a café around the corner.

"It's just a different lineup, but we've kind of kept it going off and on for 13 years now," says Phibes. "Our drummer, Scary Coleman, used to be in the band 10 years ago, and I've played off and on with these other guys. It's kind of incestuous. I try to keep it with people I'm pals with." Other members of this version of Forbidden Dimension include Ozzy Osmond (the bastard scion of the Utah-based family), or "Schlep," as he is sometimes called, on bass and Darth Brooks on keys.

Phibes understands why people thought the band had ridden off into the sunset. When Cargo Records closed its doors years back, the rest of the band departed to form a group called the Daggers. And Phibes released *A Coffinful of Crows* on Reanimator Records this past spring, which contained one new track and a slew of deeply buried recordings covering a period from 1988 to 1999. The 21 tracks on the disc included Forbidden Dimension's long out-of-print debut EP, *Into the Forbidden Dimension*, as well as the cassette-only album *Mars Is Heaven* and a slew of unreleased songs. "They're out of Michigan, so I didn't have spend a cent getting it out," says Phibes. "I've never really pursued a recording contract, but one landed in my lap. It's nice when that happens, but I had to change my pants afterwards."

Phibes has also been pursuing another musical project by taking on the personae of Hairy Gums of English Teeth. But Forbidden Dimension would surface every now and again, including a show this past summer coinciding with the Calgary Stampede called the Scariest Indoor Show on Earth. Their show at New City this Saturday will be the first one they've done here for a while, but it'll be your typical gig—dry ice, slides, rack lighting and dancing girls. "They kind of do this burlesque Bettie Page kind of thing and they'll be doing a couple of tunes with the band," explains Phibes.

Forbidden Dimension may not be planning any recording sessions or major tours, but Phibes says they'll still linger around. "I do it just for fun. I try to do it well but I try not to take too seriously at the same time. That's probably why I've been able to do it for so many years. I'll keep it

on a hobby level."

If it ain't Broken, don't fix it

Broken Nose • Mickey Finn's • Sat, Oct 28 Heavy-duty rock group Broken Nose makes no bones about their ability to sell liquor. In fact, they wear that talent as a badge of honour. For example, at last year's Halloween Bash at Mickey Finn's, Broken Nose fans (with a little help from the band) managed to deplete the club's entire supply of whiskey. "That's something to be proud of. We've actually put that bit on information in our press kit," says Broken Nose member Ryan Vestly. "One of the big selling features of our band to the bars is that we always sell a quite a bit of liquor."

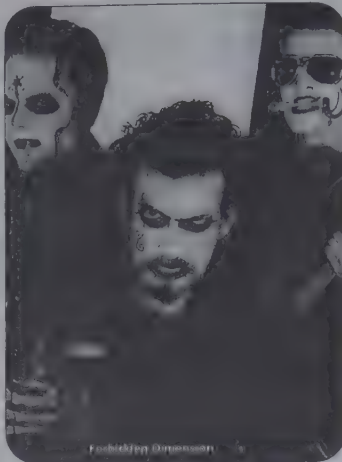
Mickey Finn's was so impressed with the Broken Nose boys that they signed them up to return for this year's Halloween show on Saturday. There will be prizes, the grand one being, of course, free booze. One lucky person will win a \$250 bar tab, but there will be other, almost as desirable giveaways of Broken Nose merchandise.

The band, which includes Vestly, Mike Luton, Jase Smith and Allan Gotthelsen, also plans to make things a bit interesting for the show. Since it's Halloween, their costume plans will go one of two ways. Their first option is to get a mess of body paint and go the tribal route, complete with black lights. The second option is the Popeye plan, something that the band is extremely prepared for. "We've been packing on some pounds," says Vestly. "We've all been hitting the gym heavy just because the image thing is so important for Broken Nose."

And though the band is known for its heavy sound (which the band calls "in yer face like a car chase"), they're going to mix things up a bit. "We're going to throw some acoustic songs there," says Vestly. "People have never seen that. They always just think we're on the heavy side of things but if they ever came to our living room, they'd be shocked because we're always doing acoustic stuff that no one gets to see."

After Halloween, Broken Nose is heading up to Fort MacMurray for a show with the Smalls and then off to Calgary for a November 10 gig at the Warehouse. "Calgary's a tough damn town to tap into," Vestly says. "You have to either know somebody or be friends with somebody. We've all played in bands, pretty substantial bands [including Drool, the Boozehounds and the Grand Poobahs], but they don't know any of that. Some of the booking agents in Calgary must have been in grade five when those bands were out."

Also on tap for Broken Nose is a tour to California, which follows the



release of their first CD in early December. John Rubulak handled the switches and dials for the recording and mixing and mastering are scheduled for the next few weeks. "It's the best-sounding stuff that we've recorded ever," says Vestly.

People are strang

Zubot and Dawson • Festival Place • Sun, Oct 29 It's always been difficult to describe the sounds produced by Vancouver's Zubot and Dawson. There's everything from folk, blues, bluegrass, roots and jazz in there, so they decided to come up with a new word, "strang music," just to make things easier.

"If we had to tack on and name all the styles we incorporate, then it would go on forever," says Steve Dawson, who principally plays the dobro for the instrumental group. (His partner, Jesse Zubot, handles the duties on mandolin and fiddle, and usually lets Dawson do the talking.) "Strang is sort of a mixture of all those influences put together in what we hope is something different, unusual. The word is a nonexistent tense for 'string,' and it's sort of like 'strange' so it works for what we're doing."

Edmonton is just one of many stops on the group's tour to support their second CD, *Tractor Parts: Further Adventures in STRANG*. Since it was released in May, Zubot and Dawson have been on the road pretty much constantly. This summer, they did the festival circuit through parts of North America and several shows in Europe, including a festival in Slovakia to honour a famous son of that country, the man who invented the dobro. "It's really crazy," says Dawson. "It evolved to be a normal music festival but it's still out of control. People go totally nuts for the dobro and there are huge, really long concerts, about nine hours long and people stay for the whole thing. What we were doing was different, but they dug it. And Jesse also sometimes plays a dobro mandolin so we gave them a double whammy." ☺

the Rev

Upcoming Events

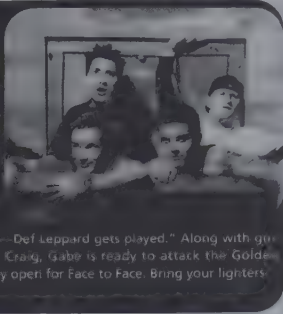
Fri
Oct
27
FIELD DAY (CALGARY)
WITH GREYHOUND TRAGEDY
AND SLOW FRESH OIL
Sat
Oct
28
NINJA TUNE 10TH ANNIVERSARY TOUR
COLDCUT & Z-TRIP
WITH SPILT MILK & ECHO
Sun
Oct
29
Wild Strawberries
with Sonica
Tue
Oct
31
MIKE NIGHT
Las Vegas Crypt Keepers
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Cziolek, Tripswitch, Diddy Dee
Dj Tanner & The Famous Players
Gundam & Mc Deadly
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Sat
Nov
04
SARAH HARMER
w/ Josh Rouse
and Ben Sures
Sat
Nov
11
EMBER with The Joel
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13
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Nov
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LIVE MUSIC WEEKEND NIGHTS


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Fri. Oct 27 &
Fri. and Sat. Nov. 3 & 4
RYAN OSMAN

Don't expect to hear Vancouver's **Gold** on cassette or vinyl any time soon, although they seem to be streaming in that direction. Their latest album on Netwerk, *The World According to Gold*, is a much slower affair than their previous outings, thanks to their recent obsession with prog rock. "In the old days, bands like NOFX were getting played in the van," says Gabe the drummer. "Now that doesn't get played in the van—Def Leppard gets played." Along with guitarists Tom and Theo and bassist Craig, Gabe is ready to attack the Goldwater stage on Monday when they open for Face. Bring your lighters.



MUSIC Weekly

Continued from previous page

0601, 420-1757, FRI 3 (8pm): Bela Sli-piano. Music by Mozart, Schubert and Schumann. Adv. TIX @ TIX on the Square. •420-1757, 436-7932, SUN 29 (3pm): Edmonton Senior Youth Orchestra. TIX: \$10 adult; \$7 senior/student. Adv. TIX @ TIX on the Square.

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 Macdonald Dr., 433-7342, 420-1757, FRI 27 (8pm): Lorenzo Micheli. TIX: \$16; \$13 member/student. Adv. TIX @ Venue Guiltars, TIX on the Square. The Gramophone are @ door. •Room 421, (2pm): Lorenzo Micheli Masterclass.

EDMONTON OPERA Jubilee Auditorium, 429-1000, 451-8000, THU 26 (7:30pm): La Traviata by Giuseppe Verdi. Sung in Italian with English subtitles. TIX: \$178-78. Senior and student discounts on Tue and Thu.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, Sir Winston Churchill Square, 1284-1414, FRI 27-SAT 28 (8pm): *The Masters*. Martin Risseley-violin; Jorge Mester-conductor; ESO concertmaster. Martin Risseley-guest soloist. Masterworks such as Lalo's *Spanish Symphony*, Koptowski's *Symphony of Nordic Tales*, and selections of Mendelssohn's *Midsummer Night's Dream*, guest conductor Jorge Mester. TIX: \$17-557. Rush TIX for FRI 27 only @ TIX on the Square, 420-1757, TUE 31 (8pm): *On the Edge: The Wyrd Sisters*. TIX: \$25-346.

BEST CHRISTIAN REFORMED CHURCH 10956-96 Street, FRI 27 (8pm): *Music from the Heart*. Presented by Music Therapy Association of Alberta. A fundraiser to raise awareness of music therapy. TIX: Free will offering, suggested \$10.

MCDUGALL CONCERT ASSOCIATION 10086 Macdonald Drive, 468-4964, •Every WED (12-1pm): Music Wednesday at Noon. Until Nov. 29, WED 1 noon: This Side Up with Ken Reid-bass trombone; Jennifer Bustin-violin; Dave Wall-guitar.

KING'S UNIVERSITY COLLEGE Performance Hall, 9125-50 St., 465-3500, SUN 29 (3pm): *Take 3 Plus One: Fall Back into Chamber Music*. TIX: \$10 adult; \$5 student/senior @ door.

PROVINCIAL MUSIC Auditorium, 12845-102 Ave, FRI 27 (7:30pm): *Ragamala Music*. Concert: Edmonton Ragamala Music Society presents Sarod-Sitar Jugalbandi with Disciples of Pandit Ravi Shankar Partho Sarathy and Shubhendra Rao accompanied on tabla by Uday Matumdar. TIX: \$15-12 members. Advanced Tickets Available.

VIVACE St. George's Anglican Church, 11733-87 Avenue, 944-4209, SAT 4 (8pm): *Dreams and Landscapes*. Kathleen Schoen-lute; Thomas Schoen-violin; Marian Moody-violoncello; Diana Nuttall-cello. TIX: \$10 adult; \$7 student/senior.

WEST 1125 THIRTIETH REFORMED CHURCH 10015-149 Street, 492-0601, 420-1757, FRI 27 (8pm): *BACHFEST 2000*. Choral and String Favorites, a celebration of Johann Sebastian Bach. TIX: \$10 adult; \$5 student/senior. Adv. tickets @ TIX on the Square.

JAZZ

EARL'S TIN PALACE 11830 Jasper Ave., •Every THU (6-9pm): Dave Babcock and His Group-blues, jazz.

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave., Rice Howard Way, 426-4767, THU 26 (9pm): Stephanie Suchy Trio. No cover. THU 26: Bounce. SAT 4: Brett Miles Trio. No cover.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Avenue, 432-0428, •Every TUE: jazz and blues jam sessions. \$2 cover. FRI 27 (8pm door): François Carrier Trio. TIX: \$7 member; \$11 guest. SAT 28 (8pm door): Trio 3: Featuring Oliver Lake, Reggie Workman and Andrew Cyrille. TIX: \$16 member; \$20 guest. Non-smoking evening. FRI 3-SAT 4: Jimmy D.

Lane-blues guitar.

ZENARI'S ON 1ST 10117-101 Street, 425-6151, www.jazz@zenaris.com, FRI 27 (8-mid-night): Jeff Hendrick Trio.

PIANO BARS

THE LION'S HEAD PUB Coast Terrace Inn, 440 Calgary Trail South, 431-5815, THU 26-SAT 28: Todd Reynolds. MON 30-SAT 4: Tony Dixon.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Avenue, 463-7788, THU 26-FRI 27: Tim Becker. THU 2-SAT 4: Yves Lacroix.

SHERLOCK HOLMES DOWNTOWN 10012-101A Avenue, 426-7784, THU 26-SAT 28: Sam August. TUE 31-SAT 4: Dwayne Allen.

SHERLOCK HOLMES WEM 444-1752, THU 26-SAT 28: Tony Dixon. MON 30-SAT 4: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676, •Every SUN: Karaoke. THU 26: Dave Hiebert. FRI 27-SAT 28: Duff Robinson. WED 1-SAT 4: Derek Sigurdson.

POP AND ROCK

Also see VUEB Weekly on page 36.

BON ACCORD MALL, FRI 27: *All Aged Halloween Party*. Death By Dawn, Phork, Penhillion, Stalkin Bambi, Ten Day Trip, Hanna Price-rock/metal. TIX: \$7.

ECCO NEIGHBOURHOOD PUB 9605-666 Ave., 435-5050, FRI 27 (9:30pm-2am): Two For The Road. SAT 28 (9:30pm-2am): *Halloween Party*. Two For The Road.

THE HIGHRUM 4926-98 Avenue, 440-2233, FRI 27-SAT 28: Matthew's Grin. SAT 28: Halloween Hellraiser party. FRI 3-SAT 4: Gods and Monsters.

GOLDEN GARTER Northlands Park, 116 Ave, 73 St., 451-8000, MON 30: Gob, Saves the Day. TIX: \$17.

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Matthew's Grin

Fri & Sat, Nov. 3 & 4:

Gods & Monsters

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11:15 PUB 13160-118 Ave., 451-9180, FRI 27-SAT 28 (9:30pm): Indian Police-rock. No cover. TUE 31: *Halloween Party*. Lost Action Heroes, Death By Dawn-ska/punk. \$4 cover. WED 1: Open stage. Groove Hounds. No cover. FRI 4-SAT 5: Groove Hounds-blues. No cover.

JUBILEE AUDITORIUM 451-8000, MON 30 (8pm): Engelbert Humperdinck. TIX: \$57.50-447.50, \$37.50.

JUICE DANCE LOUNGE Bourbon St., WEM, •Every TUE: SIN Tuesdays, ladies night.

KING'S KNIGHT PUB 9221-34 Avenue, 433-2599, THU 26: Smiling Joe Blob. FRI 27-SAT 28: Side Show bob.

LONGRIDERS SALOON 11233-78 St., 479-7400, THU 26 (9pm): *Battle of the Bands*. Finals Krazy B's vs Face First. No cover. FRI 27-SAT 28: Canadian Playboyz (Full Monty) Halloween Bash. TUE 31: Thunder Rhodes. \$3 cover.

PARLIAMENT 10551 Whyte Avenue, 434-5366, •Every THU: House of Commons-Nexus Tribe Inc. DJ Geoffrey J and Solo. Upstairs in The Gallery: Junior Brown and MC Curtisy. •Every FRI: R&B Hip Hop. Funk with DJ Ice and DJ Kwake, and Code Red. •Every SAT: High Society, Grade A, Junior Brown. Upstairs in The Gallery: DJ Code Red. •Every TUE: Anthem: DJ Celcius. •Every WED: Disco Assembly with DJ Lefty and Styl'n' Guy. Free admission if dressed in '70s attire. TUE 31 *REDOO* Trick and Treat Halloween Spooktacular.

RED'S WEM 481-6420, 487-2066, SAT 28: Halloween House Party. TIX: \$10.

REOLAS CAMPUS PUB 10805-105 Ave. SAT 28: *Halloween Party*. Deep Fine Grind and the Year of the Panda-rock. \$5 cover.

RUM JUNGLE Phase II, WEM. Direct from Las Vegas. •Every THU: Ladies Night. •Every FRI and SAT: Live acts. •Every SUN: Industry Sundays. No cover for industry staff.

SIDELINERS PUB AND PANTRY 11018-127 St., 453-6006, SAT 28 (9:30pm-1:30am): *Halloween Party/8th Anniversary Celebration*. Hoffman and Brown.

SKYREACH CENTRE 451-8000, SAT 4 (7pm door): Sarah Brightman. TIX: \$39.50, \$49.50, \$59.50, \$69.50.

TRADE NIGHTCLUB 10089 Jasper Ave., 425-8787, •Open: Wed-Sat 8pm-3am. Alternative and progressive dance house. •WED TableScraps w/DJ Tomek. •THU: Somethin' Pumpin w/Donovan. •FRI: Davey James. •SAT Ariel and Roel, Ferosh, Hello. SAT 28: Freaks Come Out. All Halloween Eve. Prizes for best costumes. \$5 cover. TUE 31: Trick or Trade. Prizes for best costumes. \$5 cover.

URBAN LOUNGE 8111-105 Street, 439-3388, •Every WED: Adopt-A-Band. Until Nov 15, THU 26 (10pm): Staggered Crossing. Rake \$3 cover. FRI 27-SAT 28 (10pm): Tar Baby. \$5 cover. TUE 31: Halloween 2000: Robin Black and the Intergalactic Rockstars. Scratching Post. TIX: \$10 adv. @ Urban Lounge; \$13 day of. WED 1 (9:30pm): Adopt-A-Band Finals: The Quitters, Stone Koan. \$3 cover. FRI 3-SAT 4 (10pm): Hi-Phonics. \$5 cover.

VOODOO LOUNGE AND NIGHTCLUB 4635 Calgary Trail North, 433-0086, •Every WED (9pm): Who Wants to Be an Italian Millionaire. FRI 27-SAT 28 (10pm): Mustard Smile. \$5 cover after 10pm.

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Nov. 9-11: Sam August

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Sundays 9pm-1am Karaoke
Nov. 1-4: Derek Sigurdson
Nov. 8-9: Robert Mowbray
Nov. 10-11: Duff Robinson

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Oct. 31-Nov. 4: Dwayne Allen
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Back on the Dawn patrol

Field Day are still standing eight years later

By ELIZABETH CHORNEY

Any native Calgarian between the ages of 21 and 26 who remembers braving the filth of the Black Lounge for an all-ages show probably has a soft spot for Field Day. Raise your hand if you remember the thrill of buying their demo cassette, recall the prestige of wearing that green Field Day T-shirt and still well up with nostalgic tears when you chance to hear the anthemic punk rock of "Enough for Two" on the radio.

Field Day, who recently celebrated their eighth anniversary, is one of the only bands (save for Huevos Rancheros and Chixdiggit!) that played the Black Lung back in those days and have miraculously survived the ups and downs of the local scene over the past decade. And after a few bumps, they're ready to create memories for a whole new generation of punk-hungry kids. Here's a refresher course in Field Day for those of you whose memory of those bygone days when suburban kids sported long Johns under ripped jeans, tiny misunderstood anarchy patches sewn onto faded denim jackets and Doc ankle boots is a little hazy.

Field Day started rehearsing in 1992 with veteran punk rocker John Hiebert on guitar and vox, Jay "Klmpop" Kreway on drums and vocals and Pat "Wagbeard" Andrews rounding up the lineup. Andrews left before the band got off the ground, with bass player Jonas Smith stepping in to complete the classic Field Day roster. From there, the band went on to develop a rabid Calgary following, recorded their first album, *Friction*, in 1995 for worldwide release on California's Lethal Records, followed it with *Big Wheels on Cargo* in 1997 and finally *Emerald and Jaded*—essentially a rerelease of portions of the first two albums—on Devil Doll Records in 1998. Along



the way, they had two successful U.S. tours, made countless jaunts across Canada, appeared on the Vans Warped Tour bill five years in a row, saw three of their videos hit MuchMusic and received the dubious honour of having one of their songs ("Denial") used on the soundtrack of National Lampoon's *Senior Trip*. Things were going swimmingly until 1998, when Jonas left the band and rumours of Field Day's subsequent demise crept across the city. The band provided little activity to diffuse talk of their so-called breakup.

Dreams of Field

But Field Day didn't break up; they were just taking a breather. Today, Kreway and Hiebert, joined by new bass player Steve Elashuk, are decidedly back on the horse. A few weeks ago, Field Day happily released a new album, the appropriately titled *The Dawn of a New Day*. Deeply satisfied with their work on the disc,

the men of Field Day are now ready to face a challenge as difficult and important as recording a solid album: resparking the interest of their fanbase.

"At first I wasn't sure if I wanted the band to keep going," Hiebert says. "I knew I wanted to play, but I didn't know if it would be a better idea to just start something new. Because momentum is part of it, and if you're not on it and your band isn't growing and growing and growing, you start to fall back a bit. But we're really fortunate, a lot of people stuck with it. There are a few people in Edmonton, too, that have been to every single show. They've just never went away. It's pretty awesome when that happens."

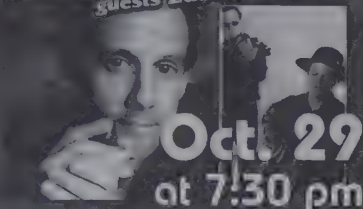
With their solid punk sound with just the right amount of pop melody thrown in, Field Day certainly have a potential fanbase ready and waiting for them. This past summer at the Vans Warped Tour, I overheard a young teenage boy exclaiming, "This is the best

SEE PAGE 26

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KEVIN'S WAY

go your own way.

Name: Kevin Varette **Age:** 26 **Years Pro:** 5 **Nickname:** Off the record!

Describe your sport in one word: Sweet and juicy!

Do you have any special training techniques? Train with a tight group who push each other; always try new moves and improve weaknesses.

Before a competition, how do you get mentally prepared? A reggae tune along with visualization of my ride.

What do you consider "extreme"? Pretty simple. It's the thin line between experience and luck. If the conditions are pushing your limits and the result is based on executing a perfect run, that's extreme; if the outcome relies on some luck, then you are over your head and being extreme-ly stupid.

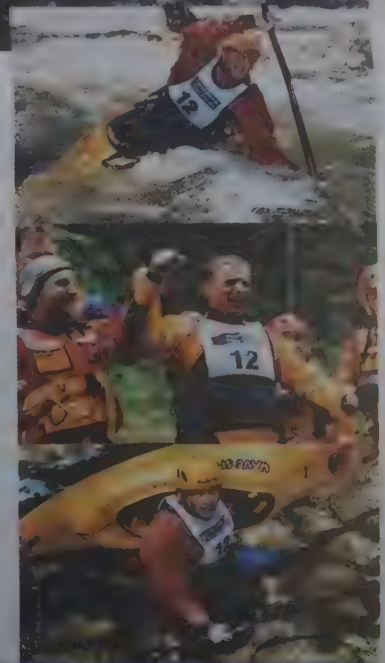
What's your biggest fear? At the end, feeling like I was herded through life like a sheep or cow.

What was the craziest thing you've ever done in your sport? The second descent of the "Minus Rapids" at Victoria Falls on the Zambezi River in Africa. Two ungodly gigantic rapids in sequence, that were bigger than anything we had done. Not to mention the crocs in the pool downstream!

How long can you hold breath under water? In the bath, over a minute; on the river, so far, long enough!

What is the most embarrassing moment in your sport: At one event, this guy entered pro and ended up going into the hole and swimming out of his kayak because he couldn't roll. At the awards, it was announced that he beat me and I've never heard the end of it!

What does victory smell like to you? It's always a big party, you're just the one with the money that night!



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Field Day

Continued from page 24

day of my life!" after posing for a quick backstage photo with John Hiebert after Field Day's set on the side stage. But despite occasions like that one, the band has no delusions of grandeur—they've been in the music industry long enough to know they have their work cut out for them. But *The Dawn of a New Day* is a fresh, well-produced collection of rock-solid songs—if anything is going to give Field Day a leg up, it's this album. "I'm for the most part way happier with this one than our other albums because we had more money and more time," Hiebert says. "I look back on the other records and kind of go 'Ughhh.'"

"Money changes what you can do, and not just in how you make the record," Kreway adds. "But the performances are better because you're more relaxed. If you're not doing well, you can stop and do something else and then come back later."

"And you can use a vocal tuner

tool!" Hiebert chimes in. "The vocal tuner is the fourth member of the band."

The lure of the tour

For Field Day, record label money means more than studio toys that tidy up the occasional off-key vocal. It doesn't take a genius to figure out that the fellas aren't exactly spring chickens anymore. Living on ichiban noodles and sleeping in a jalopy of a van while haphazardly touring across the county many have seemed all cool and punk rock eight years ago when they were starting out, but these days Field Day have, ahem, matured and grown out of the "the shoddier it is, the better" attitude. They don't expect five-star hotels, but they aren't about to put their lives on hold to stay on puke-stained mattresses in the back room of shitty rock clubs anymore, either.

"At first you're just so excited about playing and you don't mind sleeping on the floor and eating Taco Bell every day," Hiebert says. "It's that gypsy lifestyle. But now, there just has to be a little bit more

professionalism. We've played enough house parties and things like that—they don't really justify a tour."

"When you're working a job you don't like for minimum wage you can sort of justify that," Kreway says. "But not when you go away from a good job to tour and you end up losing more money than anything. When you get older and your cost of living goes up, you can't do it anymore."

"As our personal lives become more complex, we need to get a better label," Hiebert says. "If we go away on tour to California for three weeks, we want to be able to rent a place and fly Jay's family and our girlfriends down. So for us to be able to do that, we need to have more money behind us. It took us a year to convince Onefoot [Field Day's current California-based record label] to give us a one-record deal, which is really rare in the music industry, but they agreed to do it. So now we have this record, hopefully someone will hear it and we'll get an opportunity with a big label. We

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Classical Notes

By DAVID GRØNNESTAD

Memories light the corners of Traviata

La Traviata • Edmonton Opera • Jubilee Auditorium • Thu, Oct. 26, 7:30pm I sure was excited to see *La Traviata* after hearing Edmonton Opera artistic director Michael Cavanagh's description of his bold new approach. The opera was to have been presented as Alfredo remembering the events of his youth, impressionistically presenting the stage action as refracted memory, thereby heightening the entire theatrical experience.

Well, it sounded great in theory, but it didn't work at all. One reviewer said Cavanagh had gilded his lily—I say he didn't have a lily to begin with. (The same reviewer praised *Traviata*'s "consistently musical score." Er, what else is there besides music in all the other opera scores?) A few feeble attempts were made to justify the interpretation—like a superlative portraying "old Alfredo" wandering around the stage, drawing focus—but nothing went anywhere near far enough. No statement was made about the nature of memory, as promised—or if it was, it was whispered so quietly I couldn't hear it.

Still, you can't go wrong when you cast Lyne Fortin in her signature role. She was absolutely breathtaking as Violetta, with the most exquisite pianissimos I've ever heard on an Edmonton stage. Theodore Baerg was also outstanding in his first attempt at the role of Germont, Alfredo's stern-yet-sympathetic father. And you could tell both of them knew what they were doing onstage, too, but were hampered by awkward, inorganic blocking. (No way does Violetta ask Germont for a hug, then walk six paces to get it.)

The rest of the cast was quite good, including—yes, pigs can fly and hell has frozen over—the chorus. That's right: for the first time in three years, I don't have to struggle to come up with a polite way to say "The chorus sucked." They looked and sounded great—I have no idea why, but if it ain't broke, I won't try to fix it.

It's all well and good to have a bold

new take on a classic opera, but there's no point unless you're willing to go all the way. Otherwise, you just get the classic opera—not that that's necessarily a bad thing.

Nutron bomb

Martin Riseley and ESO • Winspear Centre • Fri-Sat, Oct 27-28, 8pm Uh-oh. My big mouth done got me in trouble again. Seems I made a snide remark about the ESO's newly-christened Nutron Lighter Classics series, and some higher-up was concerned that I had a problem with the symphony's sponsors. (Of course, in what I like to call "Astrid syndrome," said higher-up couldn't be bothered to contact me directly.)

So let me state for the record that I have no problem with corporations sponsoring classical music. Heck, classical music has always been sponsored—first by the nobility, then by government, now by big business. I just kind of wish companies would be satisfied with some signage in the concert hall without having to stick their trademark into the concert's name, but that's just because of the bathos of it all. (Yes, "bathos." It's not a typo; look it up.)

Still, it could be worse. The symphony isn't yet playing Beethoven's Black and Decker Fifth Symphony or Britten's Snuggles War Requiem. But if that's what it took to get the pieces performed, I'd even learn to live with it—just please excuse me if a saucy quip escapes my lips every now and then. In the meantime, let me congratulate Nutron for sponsoring classical music, and assure them that the next time I need a 8.5-40 pf variable capacitor, I'll call them first.

Well, this weekend's ESO concert is in the Magnificent Masters series, and they don't have a sponsor yet. (What are you waiting for, CEOs? Personally, I'd much rather have my name attached to Magnificent Masters than Lighter Classics. Hmm... I wonder what they'd charge me to rename it the David Grønnestad Magnificent Masters series? I'd probably have to ask for a raise.) ESO concertmaster Martin Riseley—he's the guy who nods to the oboist to start the orchestra tuning at the beginning of a concert and shakes the conductor's hand at the end—will stand about five feet away from his usual position and serve as soloist for a programme of Mendelssohn's *Midsummer Night's Dream* overture, Lalo's *Spanish Symphony* and Koprowski's *Symphony of Nordic Tales*. (Doesn't the

latter sound odd? What's next, Åsbjørnsson's *Symphony of Polish Yarns*? Oops—there I go, opening my big mouth again.)

Get Back to where you once belonged

BACHFEST 2000 • West End Christian Reformed Church • Fri, Oct 27, 8pm All around the world, commemorations of the 250th anniversary of Johann Sebastian Bach's death are taking place—Edmonton's contribution has been the University of Alberta's BACHFEST 2000, which sounds more like a monster truck rally than a concert series. Still, the year's ending, and the next chance to memorialize J.S. doesn't come until the 350th anniversary of his 1685 birth. You do the math—it's the year I start collecting my government pension, assuming some disgruntled publicist hasn't made an example of me first.

The university's Academy Strings, Concert Choir and Madrigal Singers will be performing the master's motet *Komm, Jesu, Komm* (even if you don't know any German, you can figure out what that means), Mass in G and Double Concerto in D Minor. There's also a piece by Alfred Schnittke—the press release reads "Schnittke," so if you read that it any other newspapers, then some people aren't doing their homework.

This is the story of a guitarist named Brady

Bradyworks • Convocation Hall, U of A • Sat, Oct 28, 8pm I can't remember the last time Edmonton saw two classical guitarists on the same weekend, but Tim Brady won't overlap Micheli's audience base entirely. First of all, Brady plays (gasp!) electric guitar—plus, his eclectic ensemble plays contemporary music, mostly by Brady himself.

I must admit I'm unfamiliar with Brady's music, but I have a good feeling about it based on the pieces' titles. I know, I know, you don't judge a book by its cover or a piece by its title, but so much contemporary music has titles like *Into the Distant Stillness* and *Refractions Study No. 14*. Not so with Brady: his pieces are titled *Red Melisma* (about which he says, "I'm not quite sure why this one is red, but it is.") and *The Knife Thrower's Partner*, and they're also premiering a piece by Peter Hatch called *Red Kryptonite*—you know, the goofy kind of kryptonite Lex Luthor used for comic relief.

There are innumerable aesthetic

approaches to contemporary music, and I wouldn't presume to judge among them, but whimsy always catches my fancy. Too many things in the world are taken much too seriously—why should music be one of them?

Air on the six-string

Lorenzo Micheli • Muttart Hall, Alberta College • Fri, Oct 27, 8pm The Edmonton Classical Guitar Society kicks off their season—heavy, it's almost November, what the heck were they waiting for?—with Italian guitarist Lorenzo Micheli. Italy may not be the

first country you think of when looking for great guitarists, but then again, neither is Canada. I won't bother to Micheli's academic achievements or the awards he's won—if the ECGS flies someone into town, that's the only qualification I need to list, and it's a guarantee of world-class talent.

A rarity in classical guitar concerts, the composers with Spanish ancestry (Barrios and Llobet) are outnumbered by those without (Pole Tansman and Italians Giuliani and Castelnuovo-Tedesco). The latter's name translates as "German Newcastle," which sounds like a great beer. ☺

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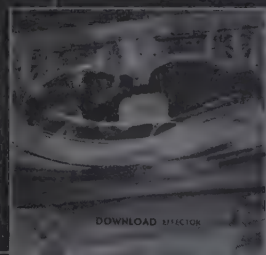
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Old Strathcona markets on: Farmers' Market a year-round venue

Despite the falling leaves and the onset of those cold northern winds, a familiar hustle and bustle continues to invite shoppers to partake of the farmers' market experience down in Old Strathcona. While many of the other city markets have closed down for the winter, the Old Strathcona Farmers' Market continues to be a year-round operation, providing shoppers with the same homemade, home-grown freshness and lively atmosphere from 8 a.m. to 3 p.m. every Saturday.

While many of the seasonal fruits and vegetables are not available now until spring, local growers are still able to provide a wide variety of greenhouse and storage vegetables during the winter months. Produce such as fresh cucumbers, peppers and tomatoes, for example, will be available until the end of December, thanks to greenhouse growers like Helen and Joe Doef, of Doef's Greenhouses. One of several greenhouse growers who sell their produce at the Saturday market, the Doefs report that they produce several varieties of cucumbers and peppers well into the winter. In addition, these

items are grown without using pesticides or sprays, and are picked and sold fresh every week. The Doefs take a lot of pride in providing a fresh, high-quality product, and say the result is great customer relations. "We have a very loyal clientele that come to our table," says Helen. "It's a great way to spend a Saturday morning."

Of course, not everything can be grown in a greenhouse, and that's where locally grown storage vegetables come into play. Doug and Margaret Lyseng grow organic vegetables under the banner of Maple Wood Acres Market Garden and Greenhouse, and have offered as many as 32 different types of vegetables over the years. "We grow just about anything that can be grown in this climate," Doug says.

During the winter months, the Lysengs turn their attention to providing good quality storage vegetables to their Saturday market customers. This includes a selection of root vegetables such as potatoes, carrots and turnips, as well as several types of legumes and squash. "Anything that is susceptible to frost disappears in the fall," Doug reports,

"[but] we maintain a wide variety of organic vegetables." That includes five different varieties of potatoes and a good selection of beets and carrots, including a super-sweet variety that is hard to find in the grocery stores.

"The super-sweets tend to break if they're pulled mechanically," Doug explains. "Being smaller, we do a lot of it by hand."

Of course, there is also a large number of vendors whose products are not influenced by the temperatures outside the market walls. Fraser's Gourmet Foods, for example, continues to offer an ever-widening array of foods no matter what the weather. Owner-operator, Fraser Arnold, specializes in snack foods for the hungry shopper and features such items as homemade ice cream, green onion cakes, and mini donuts. His one concession to the onset of the winter season was to add pizza to the menu several years ago. "Ice cream doesn't tend to be very popular in the winter," he explains.

Pat Smith, of Country Kitchen Foods, has operated her stall at the market for seven years now selling homemade salsa, steak

sauce, antipasto, and 21 different kinds of mustard. In rain, snow or sun, Pat says, the market is a great place from which to market her products because of the personal contact with the customer. "I've got people who've been coming to the market for years and years," she says, noting that they offer more than encouragement and a friendly smile, and often give her ideas for new products. Pat suggests that the one change she sees in the market once winter hits, is the number and types of vendors. "In the winter we'll have a lot more unique crafts," she reports.

With less produce to sell as the frosty bite of an Alberta winter brings outside growing operations to a halt, many of the vegetable growers find they don't need as much space as they do in the summer. This allows them to make room for many new and interesting vendors that are not found at the market at other times of the year. These additional vendors sell a range of items from crafts to baked goods and preserves and add an interesting twist to the market shopping experience.

And while the Old Strathcona

Farmers' Market continues to be a hive of activity year round, with fewer tourists to add to the crowds during our colder months, the charged market atmosphere becomes a little less hectic. "It's a much more relaxed atmosphere during the wintertime," Doug Lyseng says. "We get time to visit with our customers more. I really enjoy that part of selling."

The reduced jostling in the aisles may enhance the general atmosphere of the market, complete with the smells of fresh baking and produce, the buskers providing entertainment at the end of each aisle and the warm smiles of the market vendors and customers. "The venue itself intrigued me from the beginning," says Fraser Arnold. "It's a neat place and a neat area. People are in a great mood. I really enjoy the atmosphere."

So for those who miss their weekly trek to the farmers' market, don't despair. The Old Strathcona Farmers' Market vendors are there to serve you year-round. "The local growers, the atmosphere and the freshness and flavour, it's all still there," says Jim O'Neill. "It's just a different type of freshness."



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The Strawberry bond

Husband-and-wife
Wild Strawberries
put a *Twist* in their
tale

BY DAVE JOHNSTON

It's hard enough for bands to manage their own careers, but try imagining what it's like being the Wild Strawberries. The husband-and-wife team of Ken and Roberta Harrison started out as indie artists, then got signed to a major label. Then they started a family. Then they left the label and decided to become indie again.

Roberta Harrison isn't complaining. In fact, she's humming about how they've begun marketing and promoting their new album, *Twist*, out of their Toronto home.

"I'm having fun now," she says. "There's a lot of legwork and stuff, but it's all for this baby that we love called *Twist*, so we don't mind doing it."

They've been determined to make *Twist* on their own terms, and when Nettwerk refused to release the album after hearing the demos, they thought it was a good time to go out on their own. "We feel that we have something to prove," she says. "A lot of people from the get-go have been telling us that this is our best complete work so far. We're really proud of it, and we want to expose a lot of people to it."

Compared to their last album, 1998's *Quiver*, the Strawberries' latest opus is awash with love. The ebull-

lient tone of songs like "Love Song 3000" and "Popsicle" wryly explore the depths of meaningful, passionate relationships better than ever before, something Roberta credits to Ken's growing maturity as a songwriter. "There's some bite there," Roberta chuckles. "That's the one thing that he loves about writing, having that double-edged sword to bring in the undercut."

The singer, not the song

Ever since they started, Roberta has always been the singer, acting as a muse to Ken's emotional ponderings. It's a relationship she's unwilling to upset. "I'm just glad that he's found a vehicle to vent," she chuckles. "It seems to be all he needs to be settled."

Also, there are a lot of singers who are not really songwriters and the songs they're writing are crap.

I'd be sad if people like Ella Fitzgerald and Billie Holiday decided they shouldn't have sung because they didn't write their own songs. I don't think that what I do has any less integrity."

Preserving the group's integrity also meant leaving Nettwerk. The label's free-spirited legacy seemed to dissolve during the Strawberries' time on their roster as the business shifted away from creative freedom and toward moving units. While the band would be happy with breaking even on an album, the label was not. It's a reality now throughout that level of the industry, she says, so there's no use holding a grudge.

"Record companies need you to be desperate to be more successful, and we wouldn't embrace that," she

says. "After 10 years, we had to decide whether it was going to be about the music or financial success, and we chose the music."

Georgia girl

The birth of their daughter Georgia two years ago also changed their outlook. The toddler has already become a seasoned pro about things like touring, Roberta laughs, and insists that the child has affected every note on *Twist*. Ken wrote a few of the songs on the album with Georgia in mind, which doesn't bother his wife. "He's written a few songs for me, but he's too embarrassed to let anyone hear them," she laughs.

"Having a child does change your focus about how you want to spend your time," she continues. "Ken's been dying to go downstairs and start making the next record, but the pull to spend the evening with Georgia is stronger. So he'll stay up until she goes to bed, and then he'll go down until the wee hours of the morning."

Georgia will head out on the road with her parents, towing a tour photographer along who will also babysit. It's a resourceful choice the band has to make without major-label bucks in their back pockets, but they couldn't be happier about it. The irony would be if *Twist* became their most successful record. "It would be a nice Hollywood ending to the story," she chuckles. "I don't know if that will happen, but we're working hard at it. We'll just sit back and see." ☉

Wild Strawberries

With *Sonica* • The Rev • Sun, Oct 29

Field Day

Continued from page 26

do need that kind of support for us to tour the way we want to tour."

"We want to take it up to another level," Kreway says, finishing the thought. "It's almost like this CD is a demo to try to get something even bigger."

All-agers to middle-agers?

Which begs the question: have Field Day done away with punk rock's naive commitment to DIY labels and indie romanticism? Are they set on Blink 182 stature or bust? Well, if you were in your mid-30s and had devoted your life to playing in bands, wouldn't you be? That's the ultimate question: Are Field Day—past kings of the all-ages scene—making the final push at major-label stardom with this new record?

"No," says Kreway.
"Yes," nods Hiebert.
Um, care to elaborate?

Field Day

With *Greyhound Tragedy* and *Slow Fresh Oil* • The Rev • Fri, Oct 27

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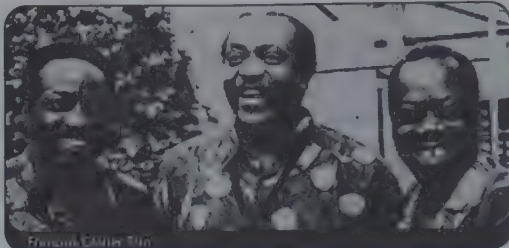


A need-to-know bassist

I can't let this column go by without making a comment about the Dave Holland Quintet's performance at the Yardbird Suite last Saturday night. It was one of the most creative, exhilarating concerts I've ever attended. More than that: it was a living, pulsating, visceral art show. The musicianship was at such a high level that even when the players were knee-deep in odd meters and complex chord changes, they displayed relaxed confidence and joy. Yes—joy! As he played, Holland reminded me of a child exploring a new toy at one moment, only to beam in a fatherly manner the next as a band member's solo discovered a new path in the melody. The great bassist proved what he told me in my interview with him last week: that simplicity (whether it be in melody or motif) can blend beautifully with complexity to produce a work that is both accessible and artistically germane. Brilliant! What a coup for the Edmonton Jazz Society.

Three comrades

Trio 3 • Yardbird Suite • Sat, Oct 28 Just when you've caught your breath after the Dave Holland show, a few more jazz legends will blow into town this weekend. This band (which consists of saxophonist Oliver Lake, bassist Reggie Workman and



drummer Andrew Cyrille) has been around for about 10 years. Lamentably, they only had one recording to their credit, *Live in Willisau*—until this September, that is, when they released their first studio CD, *Encounter*, on Lake's Passin' label. The disc gives us a good indication of what we can expect on Saturday night: many bands purport to be "collaborative," but this one really lives up to that adjective. With no out-and-out chordal instrument, the three players have equal time and space within the group. As Workman has put it, "I'm a voice in the group. None of us assumes the position of a drummer or of a saxophone player or a bass player—we're one-third of a unit that makes music."

Jazz fans are most familiar with Lake as a founding member and driving force of the World Saxophone Quartet. He also enjoys a reputation as a composer and poet; the last time he was in Edmonton was in 1996 to offer the jazz performance piece *The Matador of 1st and 1st*. His expressive, bluesy sound is underlined by delightful, unexpected shifts and angular concepts.

Bassist Reggie Workman has been on the scene for more than 35 years. He has recorded with Art Blakey, Fred-

die Hubbard, Lee Morgan and many others, but his work with John Coltrane (including *Impressions*) is perhaps the best expression of his talent. Drummer-percussionist Andrew Cyrille had a lengthy association with another free-thinking musician, Cecil Taylor.

In short, these are the kinds of cutting-edge players who made terms like avant-garde and "free jazz" necessary—although they themselves prefer to call their music "contemporary jazz." The good news is that decades, later they are still on the cutting edge.

A little harmless sax

François Carrier Trio • Yardbird Suite • Fri, Oct 27 Montreal-based saxophonist François Carrier brings his trio (Carrier on saxophones, Pierre Côté on bass and Michel Lambert on drums) to the Suite in support of his new release, *Compassion*. Carrier began his career in Vancouver in 1979 but moved back to Quebec in 1982, working in various settings throughout Montreal and Quebec City. His sax sound, simultaneously meditative and playful, is reminiscent of Coltrane. Côté has played with Carrier for the last 10 years, while Lambert has collaborated with jazz musicians from Canada, the U.S. and Europe. ☉

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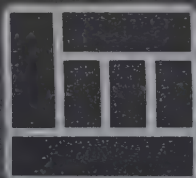
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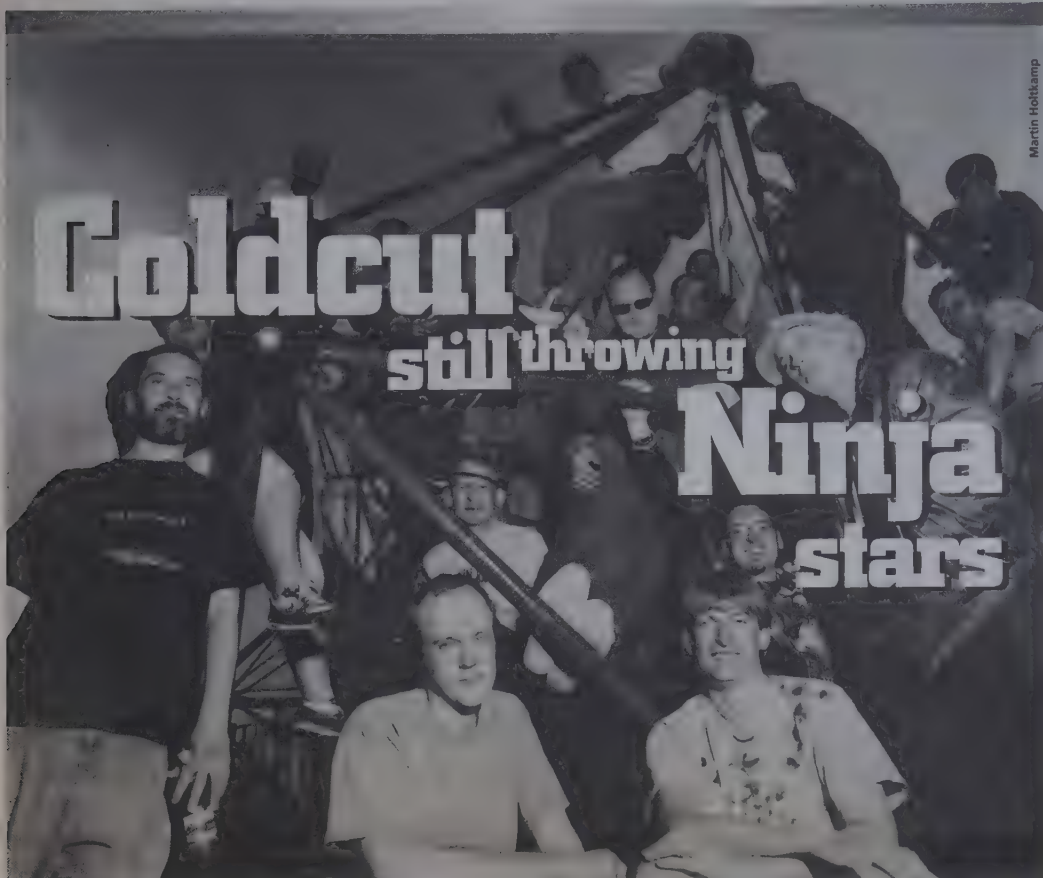
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Martin Holtkamp

ctic label celebrates a decade of sonic experimentation

By DAVE JOHNSTON

Ten years is a long time in the music business. No, scratch that. Ten years is an eternity. Ten years is a lifetime. Ten years is everything.

Jonathan More recognizes that. Ten years ago, the former art teacher and his DJ partner Matt

Black were simply Coldcut, a remix production team that were leading the crossover wave of acid house onto the U.K. charts. Unlike their contemporaries, Coldcut plundered television, cartoons and other non-musical sources for their wiggly soundscapes, and made their start by selling their first three singles out of the back of a car. "Say Kids What Time Is It?", "Greedy Beat" and "Bits and Pieces" all became successful indie

electronic profile

tracks, grabbing the attention of the majors. Soon, they remixed Eric B and Rakim's "Paid In Full," helped launch the career of Lisa Stansfield and became the most popular producers in

the land.

The year is 1990, and the place is Japan. More and Black are fed up with being famous for all the wrong reasons. They're on tour with Beat International (then led by a pre-Fatboy Slim Norman

Cook) and the label is pressuring them to churn out more soundalike hits. With a sigh, More recalls the horror. "They even wanted us to change our name. They thought Coldcut was too '80s-sounding. All that bollocks. It was music by committee by then."

Maybe it was the diet of sake and sushi, but More and Black became intrigued with the idea of ninjas. The quiet stealth, roguish persona and magical skill of the

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Coldcut

Continued from previous page

dark assassins matched the duo's desire to make delightfully unconventional music, and suddenly it struck them. They returned to England and walked away from the Top of the Pops. Ninja Tune was born.

Design of a decade

Ten years later, Ninja Tune has come to represent the perfect indie label success story. With a rich catalogue that emphasizes an everything-but-the-kitchen-sink diversity, the label offers proof that experimentation doesn't have to mean fiscal failure. "Crazy with the artist, careful with the cash," that's what we always say," laughs More.

Just as they had never expected to become pop stars back in the 1980s, Coldcut never expected they would be running a successful record label. "The 10-year mark kind of crept up on us, really," he says bemusedly. "Most everybody spent 1999 worrying so much about the future that we

almost forgot about what was in front of us. So when someone mentioned that Ninja Tune was 10 years old, we suddenly realized that we should probably do something."

The result is *XenCuts*, a three-disc greatest-hits compilation of sorts that not only spans the history of the label, but also includes perhaps the most eclectic array of artists ever gathered in one place. Essentially, it's the perfect summation of the label's erratic, unconventional history. Strangely, the collection also manages to distill what can be loosely termed as the Ninja Sound. "It's like the drone in Indian music," explains More. "All of the artists on Ninja tune are kind of fascinated with found sound and sampled sound. So there's this kind of drone throughout their work, the drone of the reverberation of thousands of ancient studios where these samples were recorded. We're just a bunch of mad, obsessive record collectors—beatmongers."

These are the Breaks

Rewind to the beginning. Coldcut

could not record as themselves in 1990 because of a contractual obligation that they were more than willing to sit out. So they channelled their love of hip hop breaks and "stupid noises" into the first DJ Food records, beginning with *Jazz Breaks Vol. 1*. The series, which collected solid breaks with multicultural flourishes, would go on to influence other artists to start up a new U.K. version of hip hop. By 1993, the British dance culture rag *Mixmag* would call it trip hop, while the jazzy experimentation would go on to define the acid jazz genre.

As Ninja Tune profited from the explosion, the backlash that came from the pundits seemed to threaten the label's credibility. By 1995, trip hop and acid jazz had become "a bit of a nightmare," as the majors broke the code and mass-produced the sounds. Of course, More and Black took the reaction in stride. As More says, "You couldn't hear the music for the sound of people jumping on the bandwagon."

With a laugh, he explains. "We didn't behave in the fashion of a trip hop label. We still don't. The chemical formula we have doesn't allow us to stay in one place. Back in the '80s, we had already survived the writing-off process that goes on in the pop business. It's like being a chicken—laying eggs and being slaughtered when you can't make any more eggs. We wanted to make a run for it and fly free. Ninja flying chickens, that's what we were."

Ninja domination

Flying free meant signing up any kind of weird music they could. Soon Ninja was distributing Cana-

dian techno, Dutch trance and "some ill-advised yet charming" gospel garage music. One single by a group called Drive launched the recording career of Mel from All Saints. Their erratic catalogue confused most people and forced the company to form a second label to handle the techno-influenced releases. Ninja Tune—later Ntone—was created in 1994 after "a satisfying vegetable curry dinner," and to build on its hip hop roots, Ninja Tune also started Big Dada in 1996 with the help of music journalist Will Ashtown.

"He came to us with an idea to start this mad hip hop label, when everybody else had told him to fuck off," More recalls. "Most record companies had dismissed U.K. hip hop as crap, but we thought it was quite a good idea. We were then able to get people like Roots Manuva onto the Ninja scene."

Through the years, the label has built an impressive roster of artists, including the Herbaliser, Amos Tobin, Mixmaster Morris, DJ Vadim, Funk! Porcini, Kld Koala and Chocolate Weasel. DJ Food still exists, although More and Black have since turned the reins over to Ninja sound engineer Patrick Carpenter and label artist Kevin Foakes, a.k.a. Strictly Kev. The efforts of label manager and former cheesemaker Peter Quicke have helped Ninja establish a base of operation in Montreal, which has allowed Ninja discs to be released on both sides of the Atlantic simultaneously as well as permit Ninja artists to tour easily throughout the western world. Their extensive website at Ninjatune.net also acts as a portal for their radio shows and Web broadcasts.

Flirting with Disaster

Despite the exponential growth of the label, Coldcut never stopped working on their own personal endeavours. They continue to host *Solid Steel* on the BBC after jumping from then-pirate station Kiss FM, as well as presenting a string of club nights in the U.K. Their Stealth club was a smash during its short life through 1995 to 1996, which spun off from a huge release party for DJ Food's *Recipe for Disaster*, held at the Blue Note in Hoxton. They also released material as Hexstatic, but most importantly,

the pair won back the right to record as Coldcut, and soon released the confounding and hugely influential *Let Us Play* album in 1997.

The key element to *Let Us Play* was the fascinating CD-ROM portion of the disc, which began Coldcut's ambitious move into multimedia technology. The software allowed users to remix and jam with sound elements created by the duo, which has since led to recent developments like Vjamm, a video mixing tool for DJs and performers.

"We'd been asked to do stuff like that before because of our work as Hexstatic," explains More. "We noticed that a lot of companies were just interested in putting the biography and video on the discs. It was very frustrating that you couldn't make them aware of the fact that the whole thing could be exploited and used in a very creative fashion. It was like having a Rolls Royce and driving it in first gear the whole time."

I've heard that Tune before

The subsequent tour for *Let Us Play* split Coldcut's fanbase, leaving most people either elated or angered by the challenging mix of noises and visuals. The experience didn't dampen their enthusiasm, as they plowed ahead with *Let Us Replay* in 1998 and plan to make a new album upon their return to the U.K. Right now, the anniversary celebration for Ninja Tune has given them an excuse to head back onto the road and push the limits of their imagination for willing crowds. It's an ambition that has driven the label for 10 years, and More hopes the desire to keep on ignoring the boundaries will last another decade.

"I still feel like there's a lot I don't know, but I enjoy trying to find out. We always want it to be the best of what we can achieve. We don't always do it. As for the label in 10 years? I hope we still feel hungry and satisfied. I'm sure that we'll still be exposing fucked-up music down the line, whatever that will be." ☺

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By DAVE JOHNSTON

Popping the balloon

If you're anything like me, you've woken up to the sound of the clock radio spewing out another anonymous hit by the latest pop flavour of the month. The rash of boy bands over the past year is confusing for anyone—some groups ought to tattoo their name on their arms just so you know who's warbling.

MTV thought it would be a good idea to parody the boy-band phenomenon, but who would have thought that fiction would implode on itself? Earlier this year, the American music video network launched *2gether*, a well-written spoof about a unlikely group of young men who eventually become superstars with the *Teen Beat* set. Each half-hour episode details the misguided adventures of these five hapless yobs—Chad (Noah Bastian), Q.T. (Michael Cuccione), Doug (Kevin Farley), Jerry (Evan Farmer) and Mickey (Alex Solowitz)—as they struggle to steal the spotlight from the likes of 'N Sync and the Backstreet Boys. The show took off immediately, and that's where the Monkee Syndrome takes over.

You see, *2gether*, the fake group, actually scored a hit on the *Billboard* charts. For real. The album, *Again*, currently sits in the top 20 of the *Billboard* Top 200 and the group recently opened a string of dates for Britney Spears. Of course, even Spears wouldn't sing songs like "The Hardest Part of Breaking Up (Is Getting Your Stuff Back)" and "Say It, Don't Spray It," but the producers of the series recruited some of the top hitmakers in the world of pop pap to compose many of the stupidly catchy numbers that the group performs on the show each week. The fact that the public has embraced the group makes you wonder whether everyone gets the joke.

The joke, however, is insanely entertaining. The band politics are wonderfully executed and the individual quirks of the characters create astoundingly brilliant situations. For instance, Jason has been diagnosed

with a fatal disease which makes him prone to fainting onstage in mid-song. Chad has an unhealthy obsession with lasers. Mickey fancies himself a thug but can't even win a fight with a child. Jerry just figures he's better than anyone else. The best character, however, is Doug. Like his brother, the late Chris Farley, Kevin Farley brings not only his gait and retreating hairline but an earnest energy to the role that never goes off the rails. His fits alone are worth setting the VCR for.

Luckily, MuchMusic has picked up the series, which will premiere this Wednesday with a special two-hour movie, followed by the first half-hour episode. The movie sets the stage for the group's formation and their first awkward gigs, including a rib-busting sequence where they perform at a spelling bee.

The show is absolutely inspired, and exposes the ludicrous game of how pop music gets sold to the masses. It's a sweet bit of revenge for the rest of us who might want to hang the fresh-faced false gods instead of worshipping them.

Trade it in

You have to hand it to Brad Courtney. The former overlord of the departed Rebar is back in the game and has moved it downtown. With a team that includes former Rev manager Wayne Jones, Courtney is unveiling his latest club creation, Trade, this weekend, beginning with a gala opening tonight (Thursday).

"The urban dance culture in Edmonton needs a fresh new room," says Courtney. "I love the space. It's big and airy."

Courtney and his crew have taken over the old Bank of Montreal space on the corner of Jasper Avenue and 101 Street and turned it into a 25,000-watt dancehall. The modular dance floor was designed with some help from the U of A drama department and the ceiling has been netted with a scrim. Courtney says they plan to only use the main floor of the building for now. The resident DJs—Donovan, Ariel and Roel and former Rebar Jock Davey James—will provide the beats, which will range from house to trance, while plans are in the works to provide patrons with a cavalcade of live entertainment.

"We're closed on Sunday to Tuesday," explains Courtney. "So we're looking for groups who might be interested in using the space. We want to hold art shows, fashion shows and charity events—even trade shows."

Trade may have its work cut out for itself, considering how many previous attempts to run a club in the same space have failed. Cirrus 23, the Zone and Zach Pocklington's The Vault all stumbled out of the gates for a variety of reasons. Pocklington decision to open his licensed club without a liquor permit—a sin if ever there was one—is a mistake that Trade's team isn't about to repeat.

"That was the problem with other people who have tried to make this space work," he says. "They just couldn't harness the potential. We have good management and we're aiming for a cosmopolitan, upscale vibe that is driven by hospitality."

The opening of Trade can only help bolster the downtown scene, which has grown quietly over the past few years. With three major after-hours dance clubs already in operation—Sublime, Therapy and Ever After—and the Gallery set to open this weekend, as well as Lush and New City Suburbs, the underground dance culture of Edmonton may see a shift away from Whyte Avenue, with Trade adding another attraction to the city's core.

"We want to complement the other clubs," he says. "The more the merrier, I think. Whyte Avenue is getting so rough and saturated that it's hard for people to go there and have a good time. We want to be concept-driven and responsive to the community."

Speaking of Lush, the stalwart joint is preparing to start a new progressive club night on Friday. Dubbed Lift, the night will feature rotating resident DJ teams Ariel and Roel and Stone and Derkin providing a soundtrack of U.K.-inspired underground beats. To celebrate, the night is running a variation of Lush's successful Mile High promotion, where a lucky winner will get to take nine friends on an all-expenses-paid trip to a secret destination for a night of clubbing. Also, the official CD release party for *Halfway Between the Gutter and the Stars* will be held there on Friday, November 3, while Canadian trance DJ Max Graham is planning to drop by a couple of weeks later.

Not to be outdone, Parliament (formerly Rebar) will welcome German techno god Oliver Lieb on Thursday, November 9. The much-vaunted DJ has been a star remixer and recording artist for some time, working on projects such as Paraglider, Spicelab and LSG for labels like Eye Q and Harthouse.

Who said Edmonton's boring? ☉



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BLACK DOG FREEHOUSE—10425 Whyte Ave. 439-1082 • TUE: Digital Underdog, hip hop with DJ Tanner and guests • SUN: downtempo beats with DJ Spilt Milk and Tryptomene

CALIENTE NIGHT CLUB—10015 Jasper Avenue. 425-0850 • THU: Element, with DJ Christopher and weekly guests • FRI: Funktion Fridays, hip hop and R&B with DJ Invinceable • SAT: DJ Alex • SUN: hip hop and R&B with DJ Invinceable

CRISTAL LOUNGE—10336 Jasper Ave. Info 426-7521 • THU: Underground Hip Hop with DJ Tanner • FRI: DJ Alex • SAT: DJ Instigate

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NEW CITY COMPOUND—10167-112 St. 413-4578 • MON: Lounge—80s Metal, with DJ Red Dawn • TUE: Lounge—Tag Team •

WED: Suburbs—Punchdrunk, mixed with DJ Squirrelly B and Johnny R. Soule • THU: Suburbs—XXXClassicXXX, classic altrock with nikrofeelya • FRI: Freedom, tech house with DJs Nicky Mlado, Jakob, Malfunk and guests • SAT: Saturdays Suck, rock with DJs Blue Jay and Schizo • SUN: Sunday Service, industrial/goth with nikrofeelya • SAT OCT 28: Suburbs—Are We Evil? Yes We Are! Halloween Party

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and weekly guests • WED: Disco Assembly, retro with DJ Lefty and Stylin Guy • THU: Main—House of Commons with Geoffrey J and Solo, with guests; Upstairs—house with DJ Junior Brown and MC Curtis • FRI: Evah, hip hop and R&B with DJs Ice & Qwake • SAT: High Society, house with Junior Brown • SUN: Sunday Sessions • SAT-SUN: Gallery—Euphoria, techno with DJ Code Red

POWER PLANT—North Power Plant Building, U of A • FRI: Inga's Night Out, retro mix with DJ Inga

THE ROOST—10345-104 St. 426-3150 • MON: DJ Jazzy; TUE: DJ Jazzy; WED: DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ Jazzy; upstairs—DJ Mikee; Sunday: DJ Jazzy

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THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • THU: Saki & Spanky, Alias, Latitude, Fusion, Leejames, Leyt Knight, MC Twitch • FRI: DJs Tripswitch, CoolHandLuc, Tryptomene, Latitude • SAT: DJ Dragon, Alias, Saki & Spanky, Olivier LaCroix, Slacks

TRADE—10089 Jasper Avenue. 425-8787 • WED: Table Scraps DJ competition • THU: Sumpin Bumpin, with Donovan and weekly guests • FRI: Business, with Davey James • SAT: Ariel & Roel • SAT OCT 28: Freaks Come Out Halloween Party • TUE OCT 31: Trick or Trade Tuesday

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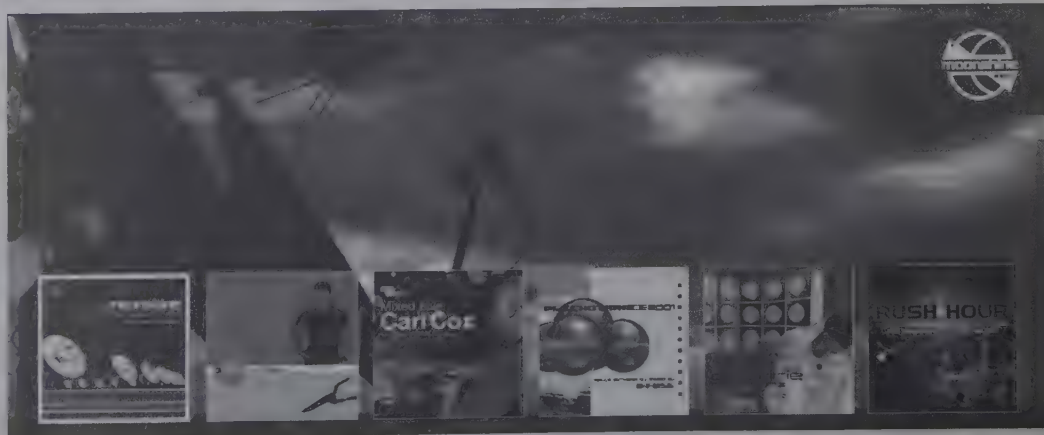
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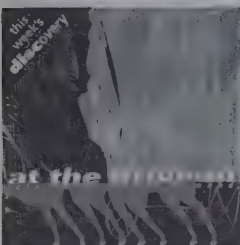
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newest discsAT THE DRIVE-IN RELATIONSHIP OF
COMMAND (GRAND ROYAL)

Upon first listen, *Relationship of Command*, by Texas natives At the Drive-In, sounds like the work of one of those bandwagon hard-rockers—you know, those derivative, guitar-driven bands with the heavy bass and drums and the singer who screams just on the edge of hardcore. It doesn't help that Cedric Belfrage sounds like a graduate from the Zack De La Rocha school of vocal expression. But there's a passionate intensity in the music (and I'm not talking volume here) that forces you to listen a few more times. And then you discover that *Relationship of Command* is a stand-out disc.

Sure, it's a teeny bit derivative at times, but there's enough melodic structure and changes in tempo (changes that work and fit, not just arbitrary stops and starts) to give the band and their music a commanding presence. *Relationship of Command* is also one of the lyrically strongest CDs this year. On "Invalid Litter Dept," you get stuff like "Intravenously polite/It was the walkie-talkie that had knocked the pins down/The shoes gripped on the ballroom floor/In the silhouette of dying/Dancing on the corpses of ashes." Powerful language: incredible, genuine poetry that can stand on its own but draws strength from the music. With *Relationship of Command*, At the Drive-In has created one of the best discs this year. ★★★★★ —WAYNE ARTHURSON

PHORK (RAGING POSTMAN)

Phork sure are angry about something. Maybe their hard-living suburban lifestyles are rubbing them the wrong way. In any case, they fly the teenage angst flag high and proud on their eponymous debut CD. In a genre that's as crowded as a boatload of Haitian refugees, Phork, fortunately, have the musical integrity to rise above the pack of young, disenchanted metal bands. Justin Lee Hill's vocal delivery is superb and the crushing walls of guitar and bass mercilessly press in from either side like a trash compactor on the Death Star. Produced by the raging postmaster himself, Steve Loree, this disc is an almost flawless example of how an independent band can record a kick-ass disc on a budget. Aside from a couple of eyeball-rolling moments when the band slips into Korn on the Kob mode, this is a well-written, visceral debut. A fully operational battle station indeed. ★★★★★ —WHITEY HOUSTON

JOE JACKSON *NIGHT AND DAY II*
(SONY CLASSICAL)
GRAHAM PARKER *BBC LIVE IN CONCERT* (TRUE NORTH)

The cover of Joe Jackson's *Night and Day II*, the sequel to his classic 1982 album, is a black-and-white photo of New York City at night taken from the front seat of a cab. The street is lit up with a harsh white light that

gives the scene a cruel, impersonal glare, and you can see Jackson himself reflected in the rear-view mirror, contemplating the sight with a sorrowful expression on his face: one more lonely guy lost in the big city. "It's a hell of a town," are the first words he sings on the disc, and he means it literally. "Plenty of devils for taking you down/Any time of night and day."

I lost touch with Joe Jackson's career shortly after *Blaze of Glory*, when he started composing symphonies and posing for photographs with enormous, untidy sheafs of sheet music under his arms—so intent was he on proving himself as a serious composer that he seemed to have forgotten how much serious pleasure his earlier, poppier songs provided his fans on discs like *I'm the Man*, *Look Sharp!* and the original *Night and Day*. This new disc gets dragged down occasionally by his fancy-Delaney composer pretensions (songs like "Why" and "Glamour and Pain" are just too arty for their own good), but there's plenty of stuff here to remind you of Jackson's salad days. On "Stranger Than You," he reveals affectionately in his lover's many eccentricities; "Dear Mom" is a witty spin on the old adage "How you gonna keep 'em down on the farm after they've seen Parree?"; Marianne Faithfull contributes her impeccably world-weary voice to "Love Got Lost" and on "Stay," Jackson wittily quotes the piano riff from *Night and Day's* biggest hit, "Steppin' Out."

One of Jackson's Angry Young Man cohorts from the late '70s, Graham Parker, never progressed as far musically as Jackson did, but as *BBC Live in Concert*, an assortment of live Parker performances from 1977 to 1991, proves, you don't need any of them fancy music degrees to get an audience moving. This is a blistering collection of most of Parker's most familiar songs performed at breakneck speed and at peak intensity. Why Parker remains a fringe rock figure despite his ability to create outstanding, hard-driving, utterly irresistible songs like "Local Girls," "Soul Shoes" and "Mercury Poisoning" is beyond me; maybe his refusal to hide the fact that he's miles smarter than most rock musicians is what did him in. In any case, there's hardly a bum track on *BBC Live in Concert*—Parker's solo performances of "My Love's Strong" and "They Murdered the Clown" are unexpected treats—making this a worthy companion to True North's recent, equally terrific *BBC Live* disc of performances by Loudon Wainwright III. Or, as I like to call them, the "Old Miserable Bastards in Concert" series. Jackson: ★★★★★; Parker: ★★★★★ —PAUL MATWYCHUK

WILLIE NELSON *MILK COW BLUES*
(ISLAND)
EMMYLOU HARRIS *RED DIRT GIRL*
(NONESUCH)

For those whose guts get all twitchy at the sound of soulful, richly crafted music in the American folk idiom but recoil in horror at the spandex and glitter of the vacuous contemporary country music that dominates the market, figures like Emmylou Harris and Willie Nelson are like sweet angels of musical mercy. But after recent career-highlight collaborations with Daniel Lanois (*Wrecking Ball* and *Teatro* respectively), arguably the

most distinctive big-name producer of roots music around, a man with a knack for rejuvenating the careers of music legends (any chance of hooking this guy up with Leonard Cohen?), they have some pretty tough acts to follow.

Harris's artistry as a vocalist has always been complemented by her impeccable taste in the material she chooses to record, but *Red Dirt Girl*, Harris consists almost entirely of material she wrote herself. While she's obviously not in the same league as Bob Dylan, Steve Earle or Gram Parsons (songwriters whose work she often covers), Harris wisely sticks to fairly simple lyrics and song structures that suit her tired angel quality well. Standouts include the lovely "Tragedy," with back-up from Bruce Springsteen, and "Boy From Tupelo," in which she sings of bravely using rejection in love as a catalyst for escape.

Malcolm Burn's richly layered, atmospheric production will inevitably be compared to Lanois's, but, for better or worse, his approach is actually quite distinctive. Burn's recording has been much more processed than *Wrecking Ball*, and sounds more something created in a tightly controlled studio. Perhaps it's Lanois's genius as a producer that he achieves a similar effect with greater ease, looseness and trust in his personnel. (*Wrecking Ball* was also a live-in-the-studio deal.) Nonetheless, Burn captures the feeling of Harris's music very well, even occasionally throwing in unobtrusive drum loops without making a big fuss about it. *Red Dirt Girl* won't hold up to Harris's past achievements for many, but it is a very listenable, bittersweet record about bravery in despair, delivered with great dignity. I expect nothing less from sweet Emmylou.

Willie Nelson likes to play with genre and generally does so successfully. I think he transcends genres because he's a soul singer in the truest sense—he sings with such honesty and depth of feeling (he was even admired by Miles Davis) that it will come as no surprise to fans that Nelson has chosen to make a blues record.

Unfortunately, *Milk Cow Blues* is not as stirring or original as *Teatro* and doesn't differ greatly from any other well-made contemporary blues recording. But Nelson's ability to capture the heart of a good song (both as a singer and as a guitarist) is intact, particularly on his own "Funny How Time Slips Away" or on Bob Willis's chestnut "Sittin' on Top of the World." In fact, the whole album consists of old chestnuts, but some are much less in need of rediscovery, such as the fairly redundant "The Thrill is Gone" (a duet with B.B. King, no less).

Milk Cow Blues is a bit overstuffed with guest artists like Keb' Mo', Jonny Lang and Dr. John. Only the magnificent, bold touch of vocalist Francine Reed (who you may recognize from Lyle Lovett's Large Band) seems to really matter. Nelson isn't some has-been who needs to make a Ringo Starr All-Star kind of record, but if nothing else you can hear what fun it must have been to get together with all these folks.

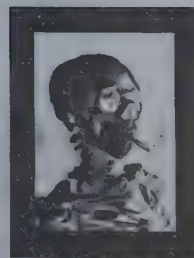
Not a masterpiece but more than a novelty, *Milk Cow Blues* is highly enjoyable Willie Nelson, but only truly thrilling for contemporary blues fanatics. Both discs: ★★★★★ —JOSEF BRAUN

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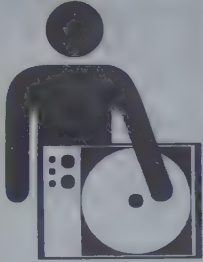
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Bucking the orthodoxy

Kadosh and *Two Family House* pit love against society

By JOSEF BRAUN

There's a scene near the beginning of the remarkable Israeli film *Kadosh* where Meir, a devout Jew living in Mea Shearim, the Orthodox Jewish quarter of Jerusalem, is being instructed by his rabbi father on the role of women. "The only task of a daughter of Israel," he says, "is to give birth to more Jews." After 10 years of marriage, Meir and his wife Rivka have still not produced children and his father is urging Meir to seek out a more fertile bride. This scene is subtly revealing in that as Meir's father continues, asking him "Do you not feel we are on the verge of a New Age?" the two walk in endless circles.

indie
reVUE

Meir and Rivka are truly in love and their struggle, along with that of Rivka's sister, who is forced by religious tradition into a loveless arranged marriage, forms the body of *Kadosh*. While the film's candid depiction of religious repression may be very upsetting to the average audience, for Orthodox Israeli Jews, the very questioning of their traditions is not only controversial but positively apocalyptic—a fact emphasized by the occasional shots of a truck driven by a man with a megaphone rallying Jews together on the eve of the millennium.

Kadosh (which translates as *Sacred*) depicts many different religious rituals, from prayer to the ritual baths meant to cleanse sullied women, to marriage and its subsequent consummation—and that is what makes the film so troubling and so revealing, because it dares to enter the bedrooms of its Orthodox characters. There are many scenes of lovemaking in this film (although none contain nudity), but almost all



are tinged with sadness, frustration or violence, and all are overseen by a judgmental God.

My Amos true

Director Amos Gitai (who is secular but co-wrote the screenplay with two Orthodox Jews), doesn't allow *Kadosh* to be simply a condemnation of this culture (which in many respects is no different from any other patriarchal culture); he shows both an anger toward religious repression and a sense of awe at the culture's resistance to outside influence. Gitai demonstrates genuine love and compassion for his characters, accepting their choices and applauding their aspirations.

Aesthetically, *Kadosh* moves at a meditative pace, taking the time needed to firmly establish both the featured society and its inhabitants and allowing us to fully grasp the complex issues it raises. This pace also rewards the viewer with wondrous beauty and an absolutely unforgettable use of colour; the film's first moments of Meir rising at dawn and preparing for his elaborate prayer resemble the richness of the works from Picasso's blue period, and are photographed by renowned cinematographer Renato Berta (*Au Revoir les Enfants*) without artificial lushness. And each of Gitai's compositions further evokes visual art; every scene contains few or no cuts and minimal, carefully chosen camera movements.

Kadosh leaves us with both a sense of despair in regard to sexual roles in the Orthodox Jewish culture of Jerusalem—but also with hope for the characters' strength to break out of their confines. As Malka says to her sister, "Our world isn't all there is."

The Buddy system

A very different film which also deals with the repressive societal expectations and the fragility of marriage when faced with true love is *Two Family House*, which is set in the 1950s and observes the mounting troubles of Staten Island suburbanite Buddy Visalo (Michael Rispoli of *The Sopranos*), a thirtysomething, very Italian blue-collar worker who dreams of being his own boss, but whose tendency to fall at one business venture after another is putting strain on his 11-year marriage to the pragmatic Estelle (Katherine Narducci, also of *The Sopranos*). Desperate to move out of his in-laws' home, Buddy buys a decrepit two family house (one built with the intention of living in the top floor apartment and converting the lower floor into a bar (to be called, naturally, Buddy's), where Buddy can play the grand host and show off his marvelous, unheralded singing voice.

But Buddy's plan seems doomed from inception; his wife predicts financial ruin and the building's loud Irish tenants refuse to vacate—that is, until one of them gives birth to a child whose darker skin tone doesn't look Italian or Irish, turning the young mother, who Buddy alone has compassion for, into a pariah.

Everybody loves Raymond

Two Family House is like good television in that it begins with a fairly humdrum story but whose charac-

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Swallowed by a Whale

Metro Cinema pays tribute to 1930s horror specialist James Whale

BY JOSEF BRAUN

In his brief career as director of the greatest horror films of the 1930s, British expatriate James Whale (1889-1957) gave the genre unprecedented complexity, creating works that were spectacular, thoughtful, frightening and funny. His films' unique sense of mood, deft casting choices (which Whale was often responsible for) and deliciously macabre humour still make for imaginative, transporting experiences that inhabit their own particularly dark world.

After the success of his debut, *Journey's End* (1930), Whale surprised his colleagues by choosing as his next film a troublesome project that was shelved after Bela Lugosi dumped it, deeming it a poor star vehicle. But *Frankenstein* (1931), freely adapted from Mary Shelley's novel (which itself was based on the Golem myth), wound up overshadowing Lugosi's inferior *Dracula* and became the first true classic of the horror genre.

Whale reportedly found his star having lunch in the Universal Studios canteen. English actor William Pratt had only played a handful of modest roles previously, but after changing his name to the decidedly more enigmatic Boris Karloff, and spending three intense weeks altering his face and physique with make-up artist Jack Pierce, he had been transformed into cinema's most memorable monster.

The cemetery club

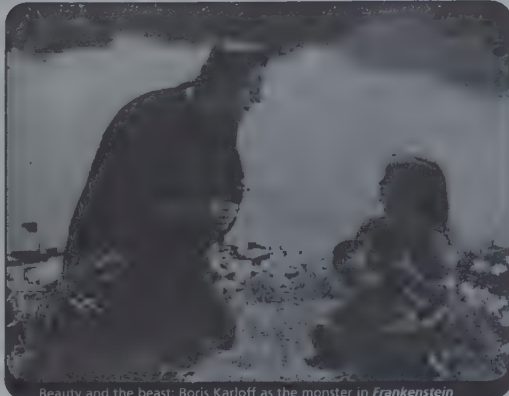
Frankenstein begins with a cheesy introduction (imposed by the studio) delivered by Edward Van Sloan, one of the film's actors, who warns audiences of the shocking and frightful content awaiting them.

But the film really begins with wide shots of a graveyard, where in long, flowing takes we watch a funeral end, a gravedigger finish his work and Dr. Frankenstein and his hunchbacked assistant Fritz rob the grave of its fresh contents—all in the gloomy last light of day, with only an endlessly tolling bell breaking the heavy silence. The tone is set, and aside from some awkwardly blocked scenes involving Frankenstein's gorgeous fiancée, things only get more ghoulish, pessimistic (particularly Fritz's sadistic treatment of the monster) and blasphemously intriguing.

The film, which was photographed by Arthur Edson, has many striking visual moments, such as the vertiginous shot of the monster's inanimate form rising up to the laboratory's exterior or the harrowing long moving shot of a devastated father carrying his dead daughter through a festive crowd. Despite a few clunky scenes, a very uneven sound mix and a terribly goofy epilogue (yet another studio demand), *Frankenstein* is still stirring and utterly original.

Father of the Bride

That said, Whale's sequel was a vast improvement upon its predecessor—a film more aesthetically



Beauty and the beast: Boris Karloff as the monster in *Frankenstein*

focussed, richly toned and all the more shocking for its black humour, which wisely never kills its pathos with camp. *The Bride of Frankenstein* (1935) delves even deeper into the morally blurry subject of creating artificial life, with a new character entering the story to force Frankenstein back into the laboratory to create a female companion for the increasingly functional monster.

After a series of flashbacks led by Mary Shelley and Lord Byron—an introduction that, while kind of clever, seems even goofier than the previous film's—*The Bride of Frankenstein* traces the movements of the monster, who is thought to be dead but still roams the village and surrounding forests. One of my favourite scenes has the monster finding a friend in a sensitive blind hermit (a lovely performance by O.P. Heggie) who feels that they are kindred spirits—both "afflicted"—and soothes him with his violin playing, then feeds him bread and wine (and most hilariously) teaches him how to smoke.

classic
reVUE

The film is full of wonderful moments that really need to be seen to be appreciated, and it contains a truly striking cameo by Elsa Lanchester (wife of Charles Laughton), who plays both Mary Shelley and the birdlike female monster, whose electrified head of hair puts Robert Smith's explosive 'do to shame. Karloff's monster's final disappointment, as he realizes he is doomed to be a stranger to love and tenderness, is strangely moving in its simplicity and its inevitability. *The Bride of Frankenstein* is a masterpiece; funny, disturbing and sad—often in the same scene.

Transparent motives

That same year, Whale produced another brilliant novel adaptation which, like *Frankenstein* is actually more science fiction than horror. H.G. Wells's *The Invisible Man* gave Whale an opportunity to fully unleash the mischievous cynicism that audiences only glimpsed in his previous horror films. Once again, Whale gives us a scientist with disturbingly unnatural aspirations to "muddle in things men should leave alone." Dr. Jack Griffin's experiments with the drug monomelic, we learn, have left him invisible and increasingly megalomaniacal without knowledge as to how to reverse the effects. As in

Frankenstein, the scientist has a woman who loves him and demands that he be found before it's too late to help him. But Griffin runs rampant, wreaking all sorts of havoc upon helpless villagers (the film makes rather nasty class distinctions), and eventually committing murders at random.

Claude Rains gives a sharp, convincingly mad performance with only his voice at his disposal (although the "evil" laughter gets a bit silly), and Una O'Connor, who also appeared in *The Bride of Frankenstein*, is cast smartly in the comic relief role of the innkeeper's wife, and once again vies for the title of hammiest actor of all time.

As always, Whale films the enormous, carefully detailed interiors with much grandeur and creates an impressive series of wipes that depict the mounting masses of (inept) police and volunteers who begin the panicked hunt for a man they cannot see. The special effects may seem a bit antiquated, but some truly bizarre magic occurs that first time we see Griffin removing the bandages from his face. *The Invisible Man* is a thrilling, dark marvel, again played out with much humour but little else in the way of compensation for its unrelenting misanthropy.

Ye Gods

Whale then had a huge success with *Show Boat* (1936), but after falling out of favour with the studio's new heads, he retired in 1941 to paint, finally killing himself in his swimming pool following a minor stroke. Bill Condon's *Gods and Monsters* (1998) takes its title from *The Bride of Frankenstein* and is based on Christopher Bram's pseudo-biographical novel about Whale's final years. Ian McKellen gives a typically superb performance as the openly homosexual Whale, who strolls down memory lane while trying not to put the moves on the handsome former marine who becomes his gardener (Brendan Fraser). It's not nearly as stunning a piece of cinema as the other films being shown, but it's a must-see for anyone interested in Whale's life and work. ☉

James Whale series

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VIEWS

Does a *Blair* quit in the woods?

Book of Shadows a conventional continuation of *Blair Witch* saga

By JOSEF BRAUN

The *Blair Witch Project* was undoubtedly one of the most sensational and original film events of 1999 (and, made for a paltry \$30,000, one of the most profitable) and its enormous hype and elaborate hoax set audience expectations so high that, inevitably, it also became the most widely resented film of the year, the victim of a backlash of unusually large proportions. The film's artlessness seemed to annoy some viewers, despite the fact that this very trait was absolutely central to creating the illusion that it was real.

Blair Witch was a fairly simple experiment that tried to create the cinematic equivalent of the traditional spooky campfire tale. Personally, the film scared the hell out of me—not so much during the actual viewing experience (sitting in the front row, I was too busy dealing with my motion sickness), but later that evening when I went to bed in a very dark room and found myself highly susceptible to irrational fears of things that go bump in the night. Still, the “sociological experiment” aspect of the film seemed to imply that it could only work as a one-shot deal; a similar film could never be made—and a sequel was

out of the question. Of course, I was being naïve.

Yet *Book of Shadows: Blair Witch 2* is not your standard sequel. Firstly, it doesn't try to emulate the original film's style at all. It's richly photographed on 35mm instead of shaky handheld video, and the look and plotline also resemble those of a more conventional contemporary horror film. Secondly, the film not only contains none of the original characters (unless you count the metaphysically present Blair Witch), but actually acknowledges the first film as fiction and uses the effects of the hype surrounding it as a starting point.

Don't relieve the hype

Book of Shadows begins with a brief mini-documentary about the resentful residents of Burkittsville, Maryland (where the first film took place), who are tired of obsessive *Blair Witch* fans invading their town. Jeff, a paranoid young local recently released from a mental institution, is Burkittsville's black sheep and has capitalized on *Blair Witch* hype by selling ballcaps, T-shirts and mugs. He sets up his first “Blair Witch Hunt” tour, which entails taking a group of four outsiders (a practicing Wiccan who's pissed off about the film's misrepresentation of her religion, a Goth chick with psychic talents and a skeptical couple developing a book on mass hysteria) up into the Black Hills area where the group in *Blair Witch* went missing. Once there,



Loaded for Blair: Jeff Donovan and Erica Leerhsen in *Book of Shadows: Blair Witch 2*

they'll spend the night in the foundation of the house where the legendary Blair Witch murdered several children. Jeff obsessively documents their every move with a multitude of video cameras, and the horrific events that make up the drama of *Book of Shadows* are revealed primarily through the playing back of these recordings, footage which contradicts what we the audience saw happening on film. (At one point, Jeff says something about how video is real and film lies.)

The main thing that makes *Book of Shadows* so promising is that it's the fiction-film debut of director Joe Berlinger, whose excellent documentaries *Brother's Keeper* and *Paradise Lost: The Child Murders at Robin Hood Hills* (both co-directed by Bruce Sinofsky) both examine mysterious and unusual murder cases and their effect on the small communities in which they occur. Those credits would seem to give him the most interesting credentials for the job, but *Book of Shadows*, written by Berlinger and Dick Beebe, is a major disappointment, only slightly more original and better made than the typical slasher flick.

A shred of evidence

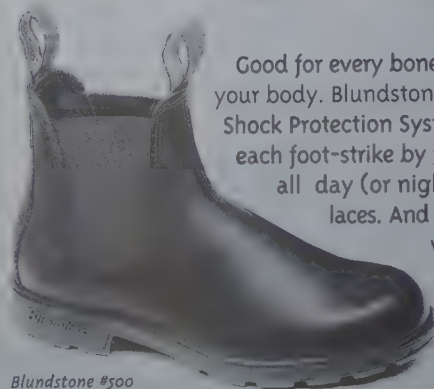
The film manages to keep you intrigued for the first third or so as Berlinger maintains just the right amount of ambiguity for things to get genuinely creepy—for instance, the first mysterious event has the group waking up in the forest with the researchers' shredded documents falling on them like snow. Berlinger's primary concerns are how violence

proliferates though the media, and how the dark presence in the woods plays on the group's paranoia, turning each individual's screws and making them suspect each other when blood starts to spill. The film continually ups our expectations, but the closer we get to the conclusion, the clearer it becomes that the story isn't really going anywhere.

With its pounding Marilyn Manson/Rob Zombie soundtrack, hot babes frolicking naked in the woods and references to other horror films, *Book of Shadows* inadvertently resembles campy flicks like *Return of the Living Dead* more than it does its austere predecessor. If the story had a stronger sense of direction, the result could have been extremely scary, but as it stands, the film is a provocative but frustrating mess, luring in fans of intelligent supernatural stories and then handing them half-baked horror. **D**

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Two Family House

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"Beat"ing your children

Takeshi Kitano goes cute with *Kikujiro*

By JOSEF BRAUN

Determined to shed his international reputation as a leading purveyor of offbeat violent films, Takeshi "Beat" Kitano, the writer, director, editor and star of such utterly singular works as the hilarious gangster beach party film *Sonatine* and the highly acclaimed *Hana-bi* (a.k.a. *Fireworks*), decided to embrace a genre that's about as different from his most famous work as possible: the "tough-guy-with-a-little-kid road movie." *Kikujiro*'s basic outline could easily fit into any number of bland crowd-pleasers featuring a has-been macho star with whatever cute kid is popular that month. Thankfully, anyone familiar with Kitano's work knows that in his work, narrative structure doesn't count for much, and if *Kikujiro* could be accused of being predictable, it's only in that the film is predictably Kitano.

Sullen nine-year-old Masao lives with his grandmother in an unnamed Japanese city. It's summertime, and Masao's lack of friends to visit or activities to take part in only increases his loneliness and curiosity about his mother, whom he has never met, but whose address he secretly discovers and conceals. *Kikujiro* (Kitano), the loutish husband of his grandmother's friend, offers to take Masao to find his mother, but

before they even set out, he blows all of Masao's travel money at the bicycle races. From this point on, the two meander around the Japanese countryside, hitchhiking and meeting a variety of characters, including a female juggler with a breakdancing boyfriend, a travelling writer and some friendly bikers.

Much stranger than paradise

Kitano's *Kikujiro* is far livelier than most of the borderline catatonic yakuza characters he's played in past films, but he's still an irresponsible bully (reportedly inspired by Kitano's own father), who's single (but intriguing) method of showing love to Masao is by going to hilariously ridiculous lengths to entertain him, usually by coercing others to do things like impersonate an octopus or disguise their head as a watermelon to be cracked like a piñata. It's these often funny diversions that make up the bulk of *Kikujiro*. Kitano, with humour that's dry in the extreme, usually builds his scenes to make a simple narrative progression or a visual joke, often with minimal dialogue, an elasticized sense of time and little camera movement, evoking a peculiar, quietly absurd aesthetic that's like the work of a Japanese Jim Jarmusch.

But it's also this aesthetic that is at the root of *Kikujiro*'s one real problem: it's just too damn long. It's not necessarily the actual run-

ning time (just over two hours) or the length of the individual scenes (which always wait that extra beat after a scene seems to be done, usually making them funnier) as it is the way the scenes are arranged. I love the fact that Kitano fools with your expectations of where the story should go—the film seems to be ending when in fact it's only halfway done—but his idea of a big surprise is just doing more of the same. The camping scenes in the last third of the film (photographed with amazingly hot colours by Katsumi Yanagishima) are some of the best, but in terms of timing they feel less welcome than they should be. As well, the sappy music of longtime collaborator Joe Hisaishi (who occasionally sounds like Bruce Hornsby!) makes the proceedings seem even longer.

Takeshi's summer vacation

In general, though, I like Kitano's style, which (even though it comes off less well here than in past work) certainly raises *Kikujiro* very high above the average film in its genre. *Kikujiro* is more a series of snapshots of a highly unusual summer vacation than it is a coming-of-age story, but in its own quiet way, it details the kind of life experiences and disappointments that divide the innocence of childhood from the confusion of adolescence. ☉



Kitano and child: Takeshi Kitano and Yusuke Sekiguchi in *Kikujiro*

foreign
reVUE

Slashed in the funhouse

Legend of Drunken Master shows Jackie Chan at height of his talent

By JOSEF BRAUN

There is nothing quite like the cinema of Jackie Chan. His good-natured comic talents hark back to the work of Chaplin and Keaton, his remarkable dexterity and grace deserve comparisons to Nijinsky and (editing and camera tricks aside) his wide-ranging martial arts and grappling skills can only be described as superhuman, as he turns anything from a broom handle, a chair or even a seemingly innocent paper fan into a weapon of devastating force. But if you've only seen Jackie Chan in his recent American English-speaking productions like *Shanghai Noon* or *Rush Hour*, you may be wondering what all the fuss is about.

Chan's output constitutes nearly 150 films, virtually all of them based on the same basic formula of a comical hero defeating evil-doers with astonishingly fast and dexterous kung fu action (and, in their North American versions, astonishingly poor dubbing). But *The Legend of Drunken Master*, originally released over six years ago as *Drunken Master II* (when Chan was already 40 years old), is surely one of the best showcases for Chan's skills, compacting nearly every stunt, trick and style from the



genre into a single film.

The Wong guy

Chan plays Wong Fei-Hung, a real-life turn of the century Chinese folk hero, and the film itself is a period piece that focusses on the pilfering of Chinese artifacts by resident British companies. Chan plays Wong as young and still immature, but a master of the very unorthodox style of Chinese "drunken boxing," in which the fighter sways and looks cross-eyed so as to prevent his opponent from anticipating when or how the

drunken boxer will attack next.

Drunken Master gets off to an excellent start with a fight sequence that takes place under a train in which Wong battles a mysterious older thief played by the film's director, Lau Ka Leung (whose own grandfather was taught martial arts by the real Wong Fei-Hung). The action then builds as the British companies start flexing their muscles, threatening their already exploited steelworkers and hiring Chinese fighters to rough up any townsfolk who get in their way. When a half-dozen of the henchmen eventually meet up with

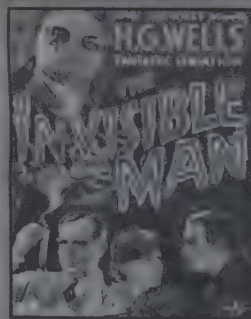
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Drunken Master

Continued from previous page

Wong, the film launches into one of its most thrilling and hilarious battle sequences, with Wong's wacky stepmother (the lovable but over-the-top Anita Mui of *Rumble in the Bronx*) tossing him various bottles of intoxicants which he swallows in cartoon fashion right at the height of the brutal fighting—alcohol increases bravery and decreases pain, you see. But soon, Wong winds up too drunk to fight at all and realizes he must learn to mix his skill with discipline.

Lau Ka Leung (whose résumé features such wonderful titles as *Mad Monkey Kung Fu* and *Eight Diagram Pole Fighter*) understands how to capture Chan's whirling dervish style better than any other director I've seen, often backing up his camera and presenting the stunts in as bare a style as possible. The final confrontation in the steel mill, complete with real fiery coals and hot metal poles, reportedly took four months to film. It's pretty amazing stuff, but it's only in this

penultimate scene that I became slightly disappointed in the story. Until then, the film features dazzling but essentially realistic action; but here, it suddenly resorts to having Wong swallow several containers of flammable industrial fluid in order to put him in berserker mode.

Movies sober up?

Watching *The Legend of Drunken Master* and reading about the long and involved process that went into making it, one has to wonder if this style of filmmaking will survive the digital age, in which special effects are cheaper than stunt insurance, and massive explosions just seem more eye-catching and easier to create. As Wong's father tells him, "The river moves on and what exists today will be gone tomorrow." Whether or not that is the case, *The Legend of Drunken Master* will surely stand as the highest standard of this sort of entertainment. ☉

The Legend of Drunken Master
Directed by Lau Ka Leung • Starring Jackie Chan, Anita Mui, Ti Lung and Lau Ka Leung • Now playing

Minstrels on speed

Spike Lee's *Bamboozled* may be his most scathing film yet

By JOSEF BRAUN

How's this for irony? Pierre Delacroix, the sole black writer for a failing American television network, comes up with a plan to get fired, thereby getting out of his thankless, unfulfilling job without breaking his contract. At once satiating his black-on-the-inside boss' need for hot, controversial, race-related material while supposedly guaranteeing the network higher-ups' disapproval, Delacroix pitches his idea for the most outrageous and offensive program he can think of: an Amos 'n' Andy-style minstrel show starring black actors in blackface which exclusively portrays black characters as lazy, idiotic, unlucky bums whose only talents are for singing, dancing and making fools of themselves. But Delacroix spectacularly misjudges the tastes of both his employers and his audience, and the program, *Mantan: the New Millennium Minstrel Show*, becomes a runaway hit, eventually making Delacroix "Hollywood's new favourite Negro."

Taking the assumed apolitical stupidity of American television audiences to a satirical extreme that rivals that portrayed in *Network* (one of the film's sources of inspiration), *Bamboozled* is probably Spike Lee's most controversial film to date. Yet this time out, Lee transcends his tendency to bully, preach or sentimentalize the black American experience. *Bamboozled* is less coercion and more a conversation with the audience, one that poses difficult and meaningful questions to black and non-black audiences alike. Make no mistake—this is a film driven by politics, not characters: Delacroix, his skeptical assistant Sloan (Jada Pinkett Smith) and the two homeless street performers who become the show's stars are all malleable "types" within Lee's grand political vision—but what a vision it is!

Besides the expected (and deserved) indictment of white-dominated entertainment monopolies, *Bamboozled* also successfully takes the piss out of uncountable talented black entertainers from both past and present who allow themselves to be manipulated into creating stereotypical black characters (criminals, misogynists, dope-peddlers, etc.) or sanitizing black culture for the amusement of white folks. Yet the film also extends great sympathy toward such figures, as symbol-



Pure and Sambo: Tommy Davidson and Savion Glover in *Bamboozled*

ized by the four central characters, each of whom becomes so confused by praise and overwhelmed by success that they lose sight, at least temporarily, of what the inherently hateful message behind their work is. Perhaps Lee is less eager to lay direct blame since occasionally his own work (such as the recent concert film *The Original Kings of Comedy*) is arguably part of the problem.

Bring in 'da satire

Not every element of *Bamboozled* works to the desired effect however, usually because of Lee's inability to choose between narrative styles, and many of the film's plot contrivances go past the point of plausibility in the name of broad satire. The minstrel show ought to be at least a little funny or entertaining if we are to believe it could become such a breakthrough success, but aside from Mantan's fantastic tap dancing (courtesy of *Bring In 'Da Noise, Bring In 'Da Funk*'s Savion Glover) it's actually quite boring and humourless. As well, some of Lee's characters, particularly Delacroix's mother, the film's voice of moral authority, and the moronic, blacker-than-black producer Dunwitty (the perfectly cast Michael Rapaport), are far too crudely drawn.

But the film's biggest gamble is definitely Damon Wayans's central performance as Delacroix. At first, his one-dimensional affectations (all uppity Bryant Gumbel gesturing

coupled with an incredibly strange, effeminate Eurotrash accent) merely grate and seem to offer little more than an easy target for Lee to fire away at. But to my surprise, Wayans unearths a through-line for his character that actually helps to illustrate the film's complexity.

Sloan star

More plainly convincing is Pinkett Smith's strong performance as Sloan, which ensures that as caught up as Lee is in the challenges posed to black Americans trying to penetrate the entertainment industry, he's also aware of the even greater challenge facing individuals with the double stigma of being black and female.

Bamboozled was shot with multiple digital video cameras, and the frenetic switching between wildly different camera angles, along with the fast-paced editing, evoke a surreal, television-like atmosphere. But unlike *Network*, there's something much bigger going on here than just witty satirical swipes at the politics of TV programming. *Bamboozled* works most profoundly as a moving, non-judgmental history of black exploitation through entertainment, one that forever clarifies the real meaning of the word "nigger." A flawed, brave and greatly insightful film event. ☉

Bamboozled

Directed by Spike Lee • Starring Damon Wayans, Jada Pinkett Smith, Savion Glover and Michael Rapaport
• Opens Fri, Oct 27

Kadosh/Two Family

Continued from page 38

ters (despite being clearly divided into good and bad) are so sympathetic and down-to-earth you don't mind passing a couple of hours watching them. And as the story unfolds, you become more involved in their very real problems than you might have expected. In this, his second feature, writer-director Raymond De Felitta (who received an Academy Award nomination for his short *Bronx Cheers*) sets out to make

a decidedly old-fashioned film with a heavy glaze of nostalgia, making the '50s look more like memory than reality. But De Felitta manages all this without beating you over the head with unwarranted sentimentality, and his strong leads invest a great deal of heart and guts into their roles.

There eventually comes a point where Buddy has to make an enormous decision, and the staging of this key moment is quite lovely and (to my surprise) emotionally involving. Given the cultural climate,

Buddy's bravery is inspiring, and helps make *Two Family House* into a highly admirable model of blue-collar soap opera. ☉

Kadosh

Directed by Amos Gitai • Starring Yoël Abecassis, Yoram Hattab and Mital Bada • Opens Fri, Oct 27

Two Family House

Directed by Raymond De Felitta • Starring Michael Rispoli, Kelly MacDonald and Katherine Narducci • Opens Fri, Oct 27

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FILM Weekly

THE APOSTLE (EFS) Robert Duvall (who also directed) and Farrah Fawcett star in this acclaimed 1997 drama about a corrupt Southern preacher whose desire for spiritual redemption inspires him to start a new church. *Provincial Music Auditorium, 102 Ave & 128 St, Nov. 2, 7:30pm*

Bamboozled (CO) Damon Wayans, Jada Pinkett-Smith, Savion Glover and Tommy Davidson star in *Summer of Sam* director Spike Lee's controversial satire about a black TV executive whose real of the blackface minstrel shows of the 19th century becomes an unexpected ratings sensation.

Book of Shadows: Blair Witch 2 (CO, FP) Tristen Skyler, Jeffrey Donovan and Stephen Barker Turner star in *Brother's Keeper* director Joe Berlinger's sequel to 1999's *The Blair Witch Project*, in which eerie events befall four young people who sign up for a tour of the supposedly haunted Black Hills woods.

The Films of Steve Sanguedolce and Mike Hoolboom (M) A selection of recent short films by the experimental Canadian directors, featuring *Smack (2000)*, *Dear Madonna (1996)* and *Hey Madonna (2000)*. *Edmonton Art Gallery Theatre, Thu, Oct. 26, 7pm*

James Whale series (M) A selection of films directed or inspired by the British-born director of the '30s and '40s, featuring: *The Bride of Frankenstein (1935)* (Thu, Oct. 26, 7pm; Sun, Oct. 29, 9pm); *The Invisible Man (1935)* (Thu, Oct. 26, 9pm; Sun, Oct. 29, 7pm); *Gods and Monsters (1998)* (Fri, Oct. 27, 9pm); *Frankenstein (1931)* (Fri, Oct. 27, 9pm). *Zeidler Hall, The Citadel*

Kadosh (CO) Meital Barda, Yoram Hattab and Yael Abecassis star in *Yom Yom* director Amos Gitai's drama about a young Jewish couple living in Jerusalem who are pressured by their rabbi to divorce because the wife is unable to bear children. In Hebrew with English subtitles.

Kikujiro (CO) Fireworks writer-director Takeshi Kitano stars with Yūsuke Sekiguchi in this low-key comedy-drama about a hardened gangster who accompanies an eight-year-old boy on a trip across Japan to find his long-lost mother.

The Little Vampire (CO, FP) [Jonathan Lipnicki, Richard E. Grant and Alice Krige star in *Last Exit to Brooklyn* director Uli Edel's children's film about a lonely nine-year-old outcast who joins his new friend, a young vampire, on a quest to find a magical pendant.

Lucky Numbers (CO, FP) John Travolta and Lisa Kudrow star in *You've Got Mail* director Nora Ephron's comedy about a TV weatherman who hatches a scheme with his girlfriend and his lowlife buddies to defraud the state lottery.

The Nun's Story (EFS) Audrey Hepburn and Peter Finch star in *High Noon* director Fred Zinnemann's 1959 drama about a Belgian girl who undergoes training to become a nun,

but ultimately rebels against the strictness of her vows. *Provincial Music Auditorium, 102 Ave & 128 St, Thu, Oct. 26, 7:30pm*

Two Family House (P) Michael Rispoli, Katherine Narducci and Kelly MacDonald star in *Café Society* director Raymond De Felitta's nostalgic drama, set in 1950s Staten Island, about an Italian man who buys a house in hopes of converting it into a bar where he can fulfill his dream of becoming a lounge singer.

FIRST-RUN MOVIES

Allen Adventure (SC) *Encounter in the Third Dimension* director Ben Stassen's computer-animated 3-D IMAX film about a team of comical aliens and their misadventures in a high-tech amusement park.

Almost Famous (CO) Billy Crudup, Kate Hudson, Patrick Fugit, Jason Lee and Frances McDormand star in *Jerry Maguire* director Cameron Crowe's autobiographical comedy-drama about a teenaged journalist who comes of age while travelling across America with a '70s rock band.

Bedazzled (CO) Brendan Fraser and Elizabeth Hurley star in *Groundhog Day* director Harold Ramis's updating of the 1967 comedy about a nerdy, lovable man who sells his soul to the devil in exchange for a chance to win the heart of the woman he loves.

Best in Show (CO, FP) Catherine O'Hara, Eugene Levy and Fred Willard star in this improvised film by *Waiting for Guffman* director-star Christopher Guest about eccentric dog fanciers competing in a tony Philadelphia dog show.

Bossa Nova (CO) Amy Irving and Antonio Fagundes star in *Four Days in September* director Bruno Barreto's breezy romantic comedy about an American English teacher and a struggling Brazilian lawyer finding love in Rio de Janeiro.

Bring It On (CO) Kirsten Dunst, Jesse Bradford and Eliza Dushku star in director Peyton Reed's peppy teen comedy about youthful dreams, romance and cultural appropriation set against the backdrop of a national cheerleading championship.

The Cell (CO) Jennifer Lopez, Vince Vaughn and Vincent D'Onofrio star in music video director Tarsem Singh's visually inventive psychological thriller about a woman who uses futuristic technology to travel inside the mind of a catatonic serial killer.

Chicken Run (CO, FP) The voices of Mel Gibson, Miranda Richardson and Julia Sawalha are featured in *The Wrong Trousers* director Nick Park's charming animated film about a group of barnyard hens who execute an improbable plan to escape their fate as chicken pie filling.

Cirque du Soleil: Journey of Man (SC) Ian McKellen narrates director Keith Melton's impressionistic 3-D IMAX film, which uses the acrobatic Cirque du Soleil troupe to illustrate one man's development from childhood to maturity.

The Contender (CO, FP) Joan Allen, Jeff Bridges, Gary Oldman and Christian Slater

star in *Deterrence* director Rod Lurie's political thriller about a female vice-presidential nominee who becomes the target of an unscrupulous Republican senator's smear campaign.

Croupier (CO) Clive Owen, Kate Hardie and Alex Kingston star in *Get Carter* director Mike Hodges's atmospheric crime flick about a struggling writer turned croupier who becomes involved with a gang of criminals planning a daring casino heist.

Dancer in the Dark (GA) Björk, Catherine Deneuve and David Morse star in *Breaking the Waves* director Lars von Trier's melodramatic musical about a female factory worker who escapes from her sad life within an elaborate fantasy world inspired by Hollywood musicals.

Digimon: The Movie (CO) Children team up with a gaggle of "digital monsters" to fight evil in *Digi-World* in this animated kiddie flick, based on the popular TV cartoon series.

Dr. T and the Women (CO, FP) Richard Gere, Helen Hunt, Farrah Fawcett, Kate Hudson and Laura Dern star in *Cookie's Fortune* director Robert Altman's ensemble comedy about a successful Dallas gynecologist who finds his woman-filled life suddenly falling apart.

The Exorcist (CO, FP) Ellen Burstyn, Linda Blair, Jason Miller and Max von Sydow star in this expanded edition of *The French Connection* director William Friedkin's classic, explicit 1973 horror movie about a young girl who becomes possessed by the devil. Based on the novel by William Peter Blatty.

Get Carter (CO, FP) Sylvester Stallone, Michael Caine and Rachael Leigh Cook star in *The Last Time I Remembered* director Stephen T. Kay's remake of the hardboiled 1971 British thriller about a hitman out to avenge his brother's death.

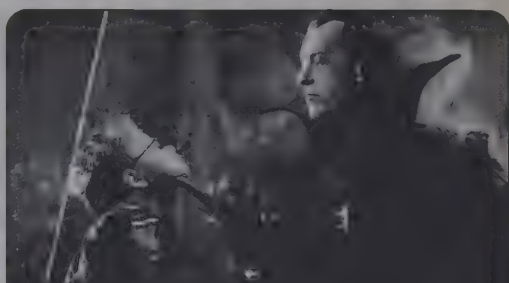
Girl on the Bridge (CO) Vanessa Paradis and Daniel Auteuil star in *Monsieur Hire* director Patrice Leconte's stylishly photographed romance about the relationship between a circus knife-thrower and a beautiful, suicidal young woman. In French with English subtitles.

Girlfight (CO) Michelle Rodriguez and Jaime Tirelli star in director Karyn Kusama's vibrant indie drama about a sullen young woman who finds an outlet for her anger and frustration when she begins boxing at the local gym.

Island of the Sharks (SC) Linda Hunt narrates Howard Hall's IMAX documentary about Cocos Island, the volcanic Galapagos Island famous for having the highest concentration of large, predatory marine life in the world.

The Ladies Man (FP) Tim Meadows, Tiffani Amber-Thomas and Billy Dee Williams star in *Boomerang* director Reginald Hudlin's big-screen version of the *Saturday Night* Live sketch, in which dimwitted playboy Leon Phelps goes in search of his "true love."

The Legend of Drunken Master (CO, FP) Jackie Chan stars in Hong Kong action director Lau Ka Leung's 1994 martial-arts flick (originally titled *Drunken Master*) about a man with an unusual but powerful fighting style that gets unleashed every time he drinks alcohol.



You think Neil LaBute directing *Nurse Betty* was a U-turn? Just look at what's happened to German filmmaker Uli Edel. He started out as a specialist in ultra-gritty tales of the dark, wastey underside of city life: the teenage junkie *Johnny Suede*, *Faded* the turn-of-century Hubert H. Hays, *Love Boy* in *Brooklyn*. Edel softened his approach with the wacky *Metropolis* the *Her Book of Numbers*, and now he's actually cheering for *Immature Upstart*, the *Like From Very Magazine*, *So I Made This* *Little Vampire*. But with *Without* himself, *Star* *Col* British actor Richard E. Grant, far from playing the King of the Vampires, *He* doesn't look like bloodless Disney fare. Instead, Edel seems to be aiming for something along the lines of Nicolas Roeg's *The Witches*, which is very good news indeed.

Lost Souls (CO) Winona Ryder, Ben Chaplin and John Hurt star in *Saving Private Ryan* cinematographer-turned-director Janusz Kaminski's moody occult thriller about a woman who believes a true-crime author is about to be possessed by the Devil.

Meet the Parents (CO, FP) Robert De Niro and Ben Stiller star in *Austin Powers: International Man of Mystery* director Jay Roach's comedy about a neurotic groom-to-be who finds himself completely unnerved by his fiancée's imposing father.

New Waterford Girl (CO) Liane Balaban, Nicholas Campbell and Mary Walsh star in *Pump Up the Volume* director Alan Moyle's low-key comedy about a misfit teenage girl who dreams of moving away from her small, dreary Cape Breton hometown and studying art in Manhattan.

Nurse Betty (CO) Renée Zellweger, Morgan Freeman, Chris Rock and Greg Kinnear star in *The Company of Men* director Neil LaBute's offbeat comedy about a delusional woman who begins pursuing the soap opera star she believes is her lover, oblivious to the pair of hitmen hot on her trail.

Pay It Forward (CO, FP) Kevin Spacey, Helen Hunt and Haley Joel Osmert star in *Deep Impact* director Mimi Leder's inspirational film about a young boy whose scheme to promote "random acts of kindness" sparks a romance between his single mother and his teacher.

Remember the Titans (CO, FP) Denzel Washington and Will Patton star in *Flash* director Boaz Yakin's fact-based sports film, set in 1971 Virginia, about a black man who must overcome internal and external prejudice when he is hired to coach the football team at a newly integrated high school.

Saving Grace (CO) Brenda Blethyn and Craig Ferguson star in director Nigel Cole's gentle British comedy about a financially strapped housewife who turns to the lucrative field of marijuana cultivation in order to

raise money to preserve her beloved home.

Showers (CO) Jiang Wu, Pu Cun Xin and Zhu Xu star in *Spicy Love Soup* director Zhang Yang's gentle comedy about the son of the owner of a Chinese bathhouse who returns to his hometown when he learns his father is in ill health. In Mandarin with English subtitles.

Siegfried and Roy: The Magic Box (SC) Anthony Hopkins narrates *T-Rex: Back to the Cretaceous* director Brett Leonard's effective heavy documentary about the flamboyant Las Vegas musicians and animal trainers.

The Tao of Steve (P) Donald Logue and Greer Goodman star in director Jenniphr Goodman's indie comedy about an unlikely ladies man who comes up against an unexpected challenge when an old college friend re-enters his life.

Urban Legends: Final Cut (CO) Jennifer Morrison, Matthew Davis and Joseph Lawrence star in director John Ottman's sequel to the 1998 slasher flick *Urban Legend*, in which a masked killer wreaks havoc at an ultra-competitive film school.

What Lies Beneath (CO) Harrison Ford and Michelle Pfeiffer star in *Forrest Gump* director Robert Zemeckis's supernatural thriller about a woman who becomes convinced that her elegant New England home is haunted by a young woman's ghost.

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PAY IT FORWARD (PG) Coarse language. No nudity. Fr Mon Tue Wed Thu 7:50 9:30 Sat Sun 2:00 4:30 7:00 9:30

ALIEN ADVENTURE (PG) (MAX 30) 3:15

BEST IN SHOW (PG) Suggestive language. 12:45 3:20 6:00

BOOK OF SHADOWS: BLAIR WITCH 2 (14A) Coarse language and violent scenes. Fr Mon Tue Wed Thu 4:40 7:10 9:30 Sat Sun 1:50 4:20 6:50 9:20 11:50 2:30 5:00 7:30 10:00 12:30 4:40 7:10 9:30 11:50 2:30 5:00 7:30 10:00 12:30

CIRQUE DU SOLEIL: JOURNEY OF MAN (G) (MAX 30) 12:45 2:00 4:30 7:00 9:30 11:50 2:30 5:00 7:30 10:00 12:30

THE CONTENDER (14A) Coarse language. Fr Mon Tue Wed Thu 1:40 4:40 7:40 10:40 Sat Sun Wed Thu 1:40 4:40 7:40

THE EXORCIST (18A) 1:15 4:15 7:15 10:15 Late show Fr Sat Sun 12:45

GET CARTER (14A) 10:30 Late show Fr Sat Sun 12:50

ISLAND OF THE SHARKS (G) (MAX 30) 5:45

THE LADIES MAN (18A) 1:50 5:50 7:50 10:50 Late show Fr Sat Sun 12:45

THE LITTLE VAMPIRE (PG) For younger younger children. 1:40 3:30 7:10 9:40 Late show Fr Sat Sun 12:15

LUCKY NUMBERS (14A) Coarse language throughout. 12:30 4:20 7:20 10:10 Late show Fr Sat Sun 12:30

THE LEGEND OF DRUNKEN MASTER (14A) 1:30 4:30 7:30 10:30

PAY IT FORWARD (PG) Coarse language. 1:10 3:50 6:50 9:50 Late show Fr Sat Sun 12:40

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REMEMBER THE TITANS (PG) 12:50 3:40 6:40 9:20 Late show Fr Sat Sun 12:50

SIEGFRIED AND ROY: THE MAGIC BOX (G) (MAX 30) 9:30

WESTWINDY CATHY (14A) 1:40 4:40 7:40 10:40

BOOK OF SHADOWS: BLAIR WITCH 2 (14A) Coarse language and violent scenes. Fr Mon Tue Wed Thu 7:30 9:50 Sat Sun 2:00 4:30 7:30 9:50

MEET THE PARENTS (PG) Coarse language. Fr Mon Tue Wed Thu 7:10 9:35 Sat Sun 1:50 4:20 7:10 9:35

PAY IT FORWARD (PG) Coarse language. Fr Mon Tue Wed Thu 7:00 9:45 Sat Sun 1:30 4:10 7:00 9:45

REMEMBER THE TITANS (PG) Fr Mon Tue Wed Thu 6:45 9:10 Sat Sun 1:40 4:05 6:45 9:10

CATEGORY 6 (14A) 1:40 4:40 7:40 10:40

BEST IN SHOW (PG) Suggestive language. Fr Sat Sun 1:40 3:40 7:20 9:25 Mon Tue Wed Thu 7:20 9:25

CHICKEN RUN (G) Fr Sat Sun 12:25

DR. T AND THE WOMEN (14A) Fr Sat Sun 1:30 4:10 6:50 9:30 Mon Tue Wed Thu 6:50 9:30

THE EXORCIST (18A) Fr Sat Sun 1:15 3:50 6:45 9:30 Mon Tue Wed Thu 6:45 9:30

GET CARTER (14A) Fr Sat Sun 3:30 7:30 10:00 Mon Tue Wed Thu 7:30 10:00

THE LADIES MAN (18A) Fr Sat Sun 7:10 9:20 11:30 9:10 Mon Tue Wed Thu 7:10 9:10

LUCKY NUMBERS (14A) Coarse language throughout. Fr Sat Sun 2:00 4:25 7:15 9:50 Mon Tue Wed Thu 7:15 9:50

PAY IT FORWARD (PG) Coarse language. Fr Sat Sun 1:20 4:00 7:00 9:40 Mon Tue Wed Thu 7:00 9:40

REMEMBER THE TITANS (PG) Fr Sat Sun 1:50 4:10 6:55 9:15 Mon Tue Wed Thu 6:55 9:15

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Showtimes effective:
FRI. OCTOBER 27-SATURDAY, NOVEMBER 2, 2000

THE PERFECT STORM
Coarse language. Daily 12:45 4:10 7:55 9:55
Midnight Fr Sat Sun 12:30

COYOTE UGLY
Sat Sun 11:40 Daily 2:30 4:50 7:20 9:40
Midnight Fr Sat Sun 12:30

HOLLOW MAN
Sat Sun 11:15 Daily 1:55 4:40 7:15 9:50
Midnight Fr Sat Sun 12:30

NUTTY PROFESSOR 2
Coarse content. Sat Sun 12:30 Daily 1:50 4:30 7:20 10:05
Midnight Fr Sat Sun 12:30

BLESS THE CHILD
Ratings and disturbing scenes. Sat Sun 11:30 Daily 2:00 4:45 7:25 9:45
Midnight Fr Sat Sun 12:30

GLADIATOR
Gory violence. Daily 12:30 3:45 7:45 Midnight Fr Sat Sun 11:35

X-MEN
For heightened viewer children. Sat Sun 11:55
Daily 12:15 4:45 7:15 9:45 Midnight Fr Sat Sun 11:55

SCARY MOVIE
Coarse sexual content throughout. Sat Sun 12:00
Sat Sun 12:30 5:05 7:35 10:10 Midnight Fr Sat Sun 12:10

GONE IN 60 SECONDS
Sat Sun 12:30 5:05 7:35 10:10 Midnight Fr Sat Sun 12:10

ME, MYSELF AND IZIE
Coarse content. For adult. Sat Sun 11:30
Daily 14:15 5:00 7:40 Midnight Fr Sat Sun 12:15

LOSER
Daily 9:15 10:15 Midnight Fr Sat Sun 12:40

CHICKEN RUN
Sat Sun 12:30 Daily 2:00 4:45 7:15

AUTUMN IN NEW YORK
Coarse language. Daily 7:10 9:30 Midnight Fr Sat Sun 11:50

DINOSAUR
Sat Sun 12:30 Daily 1:15 3:45 6:10

Faust and furious

Bedazzled remake is devilishly thin on laughs

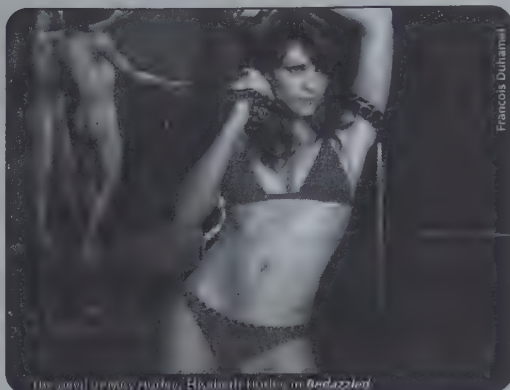
BY PAUL MATWYCHUK

In the original 1967 version of *Bedazzled*, Dudley Moore, who has sold his soul to the Devil (Peter Cook) in exchange for seven wishes, asks that he and the woman he loves from afar to be young, warm, loving, outgoing and intimate, whereupon the Devil mischievously transforms them into nuns in the Order of Leaping Birellans, whose devotional routine involves daily trampoline exercises. In the new remake of *Bedazzled*, lovelorn Brendan Fraser asks to become smart, witty and articulate, whereupon Elizabeth Hurley's Devil turns him into a celebrated writer—but she also makes him gay, which in this film is what passes for a wild and outrageous comedic twist.

There's not much of Peter Cook and Dudley Moore's dry, absurdist sense of humour in this *Bedazzled*—at one point, Hurley turns up walking two dogs on a leash; when they start barking, she says, "Peter! Duh! Be quiet!" and drags them away. Instead, the film uses its "seven wishes" premise as the launching pad for a series of elaborate fantasy sequences: every time Fraser's nerdy, overbearing office drone makes a wish, he emerges in the next scene not just with a new identity and a new wardrobe, but, thanks to the wonders of Hollywood makeup, a new facial appearance as well. When he wishes to be rich, powerful and feared, Hurley turns him into a Colombia drug lord; when he wants to play professional basketball, he emerges as a sweaty 7'6" behemoth who looks like an albino Dennis Rodman; when he wishes to be president of the United States, he becomes Abraham Lincoln on the night of his assassination—stovepipe hat, bad teeth and all.

Set Fraser on stunned

Fraser is a rarity among actors in that



even though he's aware of how ridiculously handsome he is, he doesn't seem to have a trace of vanity about the fact. Instead, he seems to find it funny, and his knack for playing sweet-natured, overgrown goofs has been largely wasted in weak vehicles like *Blast From the Past* and *Dudley Do-Right*. Fraser is certainly a game for all the wild identity switches in *Bedazzled*—he's especially funny in the scene where his wish to be "the most sensitive man in the world" turns him into a pale-faced dweeb who can't look at the sun setting in front of him without

starting to blubber uncontrollably—but the script is woefully underdeveloped, especially considering that it's the work of high-priced comedy writers Larry Gelbart, Peter Tolan and director Harold Ramis.

There's only one real gag in *Bedazzled*: Fraser wishes for something, and then Hurley grants it in an unexpected, unpleasant way—and since the TV commercials for the movie give away every single one of these reversals, there's not much left for you to laugh at once you sit down in the theatre. There are no extra jokes in this movie: there are plenty of latent comic opportunities in having Fraser suddenly becoming a drug lord or Abe Lincoln or turning gay, but the script never develops any of its fan-

tasy sequences into a full-fledged routine. (A scene in which Fraser's basketball star spouts sports clichés to a TV reporter during a postgame interview while literally buckets of sweat pour down his face looks like a rejected *Saturday Night Live* sketch.)

Hurleyburly

Hurley turns up in a seemingly unending series of tantalizing red-and-black outfits, but she's not much of a comedienne. She doesn't kid her sexuality the way Fraser can—or Sharon Stone could have if she'd been cast in the role instead—and so the joke of a Devil who can't resist tarding herself up as a hot babe in spike heels and red leather pants doesn't come alive either.

The film, predictably, changes the original's dark, borderline-blasphemous conclusion, and there's something quintessentially Hollywood in how this movie finds a way to make even selling your soul to the Devil seem like a morally improving experience. *Bedazzled* promises lots of sexy, outrageous fun, but in fact, the movie is disappointingly staid. There's just not much devilry in it. ☺

Bedazzled

Directed by Harold Ramis • Starring Brendan Fraser and Elizabeth Hurley • Now playing

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CINEMA GUIDE

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|--|------------------------------|-----|--|
| EATON CENTRE CINEMAS | DEBADDLED | PG | |
| 14A | DR. T AND THE WOMEN | 14A | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | LOST SOULS | 14A | |
| 14A | LUCKY NUMBERS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | REMEMBER THE TITANS | PG | |
| 14A | PAY IT FORWARD | PG | |
| 14A | WEST MALL 8 | PG | |
| 14A | DEBADDLED | PG | |
| 14A | BRING IT ON | PG | |
| 14A | THE CELL | 14A | |
| 14A | THE CONTENDER | 14A | |
| 14A | DIGIMON: THE MOVIE | G | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | LOST SOULS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | NURSE BETTY | 14A | |

| Showtimes effective: FRI, OCTOBER 27 - THU, NOVEMBER 2, 2000 | | | |
|--|------------------------------|-----|--|
| SOUTH EDMONTON COMMON | DEBADDLED | PG | |
| 14A | DR. T AND THE WOMEN | 14A | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | LOST SOULS | 14A | |
| 14A | LUCKY NUMBERS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | REMEMBER THE TITANS | PG | |
| 14A | PAY IT FORWARD | PG | |
| 14A | WEST MALL 8 | PG | |
| 14A | DEBADDLED | PG | |
| 14A | BRING IT ON | PG | |
| 14A | THE CELL | 14A | |
| 14A | THE CONTENDER | 14A | |
| 14A | DIGIMON: THE MOVIE | G | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | LOST SOULS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | NURSE BETTY | 14A | |

| Showtimes effective: FRI, OCTOBER 27 - THU, NOVEMBER 2, 2000 | | | |
|--|------------------------------|-----|--|
| CLAREVIEW TOWN CENTRE | DEBADDLED | PG | |
| 14A | DR. T AND THE WOMEN | 14A | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | LOST SOULS | 14A | |
| 14A | LUCKY NUMBERS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | REMEMBER THE TITANS | PG | |
| 14A | PAY IT FORWARD | PG | |
| 14A | WEST MALL 8 | PG | |
| 14A | DEBADDLED | PG | |
| 14A | BRING IT ON | PG | |
| 14A | THE CELL | 14A | |
| 14A | THE CONTENDER | 14A | |
| 14A | DIGIMON: THE MOVIE | G | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | LOST SOULS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | NURSE BETTY | 14A | |

| Showtimes effective: FRI, OCTOBER 27 - THU, NOVEMBER 2, 2000 | | | |
|--|------------------------------|-----|--|
| MOVIES 12 | DEBADDLED | PG | |
| 14A | DR. T AND THE WOMEN | 14A | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | LOST SOULS | 14A | |
| 14A | LUCKY NUMBERS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | REMEMBER THE TITANS | PG | |
| 14A | PAY IT FORWARD | PG | |
| 14A | WEST MALL 8 | PG | |
| 14A | DEBADDLED | PG | |
| 14A | BRING IT ON | PG | |
| 14A | THE CELL | 14A | |
| 14A | THE CONTENDER | 14A | |
| 14A | DIGIMON: THE MOVIE | G | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | LOST SOULS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | NURSE BETTY | 14A | |

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|--|------------------------------|-----|--|
| MOVIES 12 | DEBADDLED | PG | |
| 14A | DR. T AND THE WOMEN | 14A | |
| 14A | THE LEGEND OF DRUNKEN MASTER | 14A | |
| 14A | THE LITTLE VAMPIRE | PG | |
| 14A | LOST SOULS | 14A | |
| 14A | LUCKY NUMBERS | 14A | |
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| 14A | LOST SOULS | 14A | |
| 14A | MEET THE PARENTS | PG | |
| 14A | NURSE BETTY | 14A | |

The marriage of Betty and Bob

Vacation may be uneven and offensive, but it's still a must-see

By PAUL MATWYCHUK

In *Betty's Summer Vacation*, a mother invites a perverted derelict to spend the night at her beachhouse, where her daughter and several other guests are staying. That night, the mother passes out from drinking too many margaritas, whereupon the derelict sneaks into the daughter's room and rapes her. (To make things even worse, the daughter still hasn't gotten over being raped as a child by her alcoholic father.) The mother, when she comes to, remains blissfully unconcerned about this latest outrage, however. "Well, she's been through worse things," she says. "I'm sure she's fine." Did I mention

that the play is a comedy?

Betty's Summer Vacation derives its humour from the most unacceptable sources imaginable—almost every single joke deals with serial killers, mutilated body parts, incest, sexism, alcoholism or some kind of abusive relationship—and playwright Christopher Durang seems to relish the contrast between the viciousness of the comedy and the cheerful-looking, pastel-coloured world within which it all unfolds.

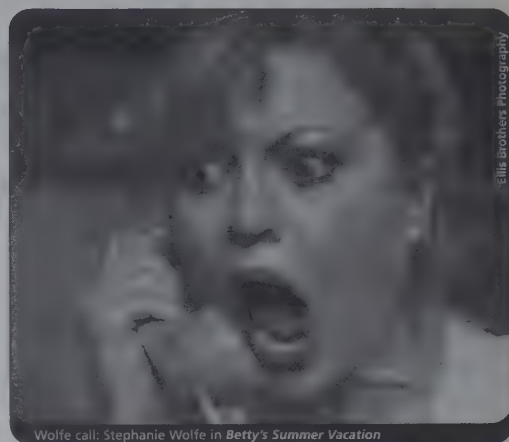
And he doesn't stop there: he deliberately keeps the audience even more off-balance by giving the play a built-in laugh track; the beachhouse has three mysterious Voices living somewhere in the ceiling who yuck it up at the most inappropriate moments.

Obviously, figuring out the proper tone for this material is an extremely difficult task, and although they come close, I don't think director Bob Baker and his cast have quite found it with this

production. The show really needs to seduce the audience during the first act, to get us laughing at some pretty sick situations almost despite ourselves. And Durang sustains a level of hilarity in the script that's really pretty remarkable: characters like Mrs. Siezmagraff (the callous mother with terrible taste in men) and Buck (a musclebound surfer dude whose only desires are beer and sex) may be monsters, but they're so innocently unaware of how horrible their behaviour is that they become strangely endearing. Durang's comedy is similarly uncensored and un-self-conscious—as relentlessly outrageous as the play may be, there's something completely uncalculated about the shocks he provides; he's writing straight from his id. He's an imp.

Huck and Buck

But this production makes some of Durang's jokes seem like the work of a troll instead. When Buck turns every comment directed his way into an opportunity for a come-on line, there's no delight in the utter single-mindedness of his obsessions; he's just a loud (and he's played loudly by Peter Huck). Esther Purves-Smith's performance as young Trudy Siezmagraff seems off as well; she's so obviously in constant distress over all the horrors in her life that it's impossible to laugh at her. That may sound like a thoroughly immoral comment—complaining that the play doesn't allow you to laugh at the suffering of a rape victim—but it seems to me that Durang's entire strategy for this play



Wolfe call: Stephanie Wolfe in *Betty's Summer Vacation*

is to whip up such a delirious whirlwind of absurdity that the audience gets tricked into laughing immorally for as long as possible.

That's because, in the second act, the play turns into an indictment of people's willingness to find entertainment value in suffering. Those Voices in the ceiling interfere more and more with the action in the play as they demand that the characters act out increasingly shocking and sensational plot twists—and it's Durang's thesis that these Voices, who are hooked on O.J. Simpson, Lorena Bobbitt, Tonya Harding and every other tabloid-TV scandal of the last 20 years aren't much different from

those of us in the audience who got such a charge out of the scene where Trudy chops off her rapist's penis. But that argument falls flat in this production because here, we've actually been resisting a lot of the humour all along; we don't know what those Voices think is so funny.

Fisher price

There's a scene in the second act where Mrs. Siezmagraff conducts a mock Menendez Brothers-style trial in which she tries to convince the Voices that Trudy is Innocent; Durang makes fun of all the courtroom theatrics she uses to bamboozle the jury, but he uses a lot of razzle-dazzle himself in order to lump those of us in the audience along with the Voices. I'm not convinced, for instance, that a theatre audience's hunger to see fictional characters like Trudy or Betty (or Medea or Othello, for that matter) undergo dramatic, sensational traumas can be morally equated with the desire to find out more about real people like Amy Fisher or Karla Homolka. And even if it can, what's so wrong with being interested in Amy Fisher's story, anyway? Don't you think she's a fascinating person? And doesn't our desire to learn more about her derive from the same curiosity about the extremes of human behaviour that inspires us to read novels and go to plays?

Wrestling Christopher Durang

Despite my reservations, though, I do think the show is worth seeing. For one thing, there are plenty of laughs in it; for another, Stephanie Wolfe and especially Marianne Copithorne (looking like a cross between Katherine Hepburn in her '70s pantsuit-wearing phase and Audra Lindley as Mrs. Roper) are both terrific in it. But the main reason I'm recommending it is that, unlike the two previous shows in the Citadel season, *To Kill a Mockingbird* and *Wit's End*, at least *Betty's Summer Vacation* raises some issues that haven't been resolved long before the play even begins. It's a daring play, it's not frightened of being a little out of control, and it's exciting to watch it thrash around onstage as it wrestles with its own themes. ●

Betty's Summer Vacation

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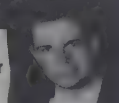
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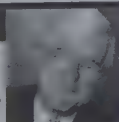
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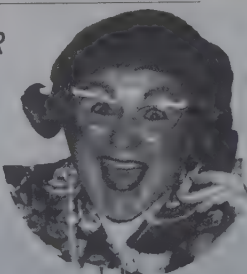
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Theatre Notes

By PAUL MATWYCHUK

A spectre is haunting Edmonton

Carnival of Souls • Various locations • Oct 24-31 • preVUE Probably the scariest sight on Edmonton stages this Halloween will be Marianne Copithorne's wardrobe in *Betty's Summer Vacation*. But Northern Light Theatre artistic director Sandhano Schultze hopes that *Urban Tales* (The Third Space, 11516-103 St, October 27-28) will run a close second.

This is the third year Northern Light has run the reading series of eerie short plays; originally, the works aimed at exploring "urban horror"—not just spooky urban legends, but stories about the specific fears and anxieties that come with living in a big, impersonal city. And while the plays in the series still take place in mostly urban settings, the tone has broadened to include supernatural as well as psychological horror.

"Most artists think of horror as a genre that's been completely subverted by Hollywood," Schultze says. "It's become a very popular form. But I think the popularity of those movies had deprived us of the opportunity to create horror without having cut off heads flying around or major special effects. We're not trusting ourselves that words, that our imagination can be more gruesome and more vivid and visceral than having Jason come out of the back-ground with a hook in his hand. I wanted to change that. And the other thing I

saw was that most Canadian writers and playwrights work in a naturalistic style—and that isn't very well-suited to horror. That's also why *Urban Tales* is there: to encourage people to think 'in form' rather than just in a naturalistic context."

There are six *Tales* in this year's line-up, ranging from Brett Miles's *Martin's Halloween* (a quickie set in a spooky morgue) to Gerald Osborn's *Skin Deep* (about a spooky tattoo that grants its wearer eternal youth) to Trevor Schmidt's *Bathroom* (a one-hander about a woman facing off against a nighttime intruder in a very spooky bathtub). The scripts will be performed by a spooky repertory company consisting of April Banigan, Marina Stephenson Kerr, John Hudson and Dana Andersen.

But all those spookies just didn't add up to spookiness enough for Schultze, who has joined forces this year with three other groups in order to make *Urban Tales* more than a stand-alone reading series; now it's part of a full-fledged Halloween festival called *Carnival of Souls*. "At *Urban Tales* last year, we did an audience survey," Schultze says, "and right away we found that there are lots of people who are looking for alternative and meaningful entertainment during Halloween, something different than just trick-or-treating."

Joining Northern Light for the event are Metro Cinema, who will be screening a series of films directed or inspired by James Whale (see page 39 for Josef Braun's review); the Roost Nightclub will be hosting a costume ball called *Kiss of the Dark* on October 28; and, most ambitious of all, Randwolf Productions, who have turned the basement of Paris Market (10364-104 St) into a haunted house they've dubbed *House of Screams*.

"We're trying to create something that's not people's expectation of a haunted house," explains Randwolf's Randy Brososky. "Thanks to Hollywood,

the idea of a haunted house or anything scary is just a boo-fest, a startle-fest. Something moves when you're not expecting it and that's about it. We're trying to make this experience into more of a story, something that's more psychological, and to get people caught up in it more than they're expecting to."

We're standing in the Paris Market basement as we talk, a low-ceilinged, many-roomed environment that even in the middle of the afternoon is as dim and full of shadows as the final scene of *The Blair Witch Project*. Brososky and Schultze came across the location almost by accident, but it perfectly suited their concept for what they wanted the environment to be. "We didn't want to do a 'house' house," Brososky says. "We definitely wanted a building, something period, from 1908 or the early part of the century. Which is hard to find in a city as young as Edmonton."

"The interesting thing about this location," he continues, "is that this basement was only rediscovered in 1965. Until that point, it had disappeared from the recollection of everyone involved with the building, as well as from the city plans for the building—the 1921 plans didn't show a basement at all. And since the disappearance occurred during Prohibition, so it's likely this was a headquarters for some of the rum-runners." The *House of Screams* tour is billed as a "historical walk-through," but it blends stories from the building's colourful, somewhat sinister past with new fictional elements to create a new, elaborate story about the building—a new urban legend, if you will.

"This is just the beginning of what I envision this festival to be," says Schultze. "Next year, we plan to premiere a new play in the horror genre, and we hope that becomes a regular

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THE ART GALLERY
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SEE PAGE 49

Presented by
Brian Webb
DANCE COMPANY

jeux de fous Fortier Danse Création



Fortier Danse Création returns to Edmonton!

8:00 pm November 3 and 4, 2000
John L. Haer Theatre
10045 - 156 Street

Jasper Place Campus
Grant MacEwan College
Tickets and Information 497-4416

"His work speaks to the notion of who we are and what life is all about."

Hour, Montreal

"Fortier's choreographies are profound personal musings, with pungent images resonating in messages..."

Montreal Gazette

Fortier Danse Création jeux de fous

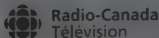
As a dance artist, Paul Andre Fortier's influence is very impressive. His art speaks for itself. In it, he creates a world that is based on the beauty of the human body and its power to express simple truths that are alive in the moment. There is an openness in his dances that people respond to. In all of the years that the Brian Webb Dance Company has been presenting dance from across Canada, no other work has elicited such positive response. The audience embraces Paul Andre as a friend who speaks to them.

On his fifth visit to Edmonton, Paul Andre is bringing a new work that is already a hit in both Quebec and Europe. For the first time here, he is not dancing himself but instead is directing a trio of young dancers who bring a new commitment to the frankness of Paul Andre's dance. *Jeux de fous* is dance about youth, danced by youth. While it bears characteristics of his dance aesthetic, pure, unadorned vocabulary, a heightened awareness of the strength of direct gesture, a pairing down of decoration to the bones of the movement, it also displays a newer energy and even a less formal, more spontaneous flow of imaginative expression. The dancers, Emmanuel Joutte, Eve Lalonde and Ivana Milicevic are fantastic. They simply go for it and they make *jeux de fous* their dance, their foolish games.

Jeux de fous emerges out of a fantastic wall of light created by Jean Philippe Trepanier and into a musical environment by Gaetan Leboeuf. Collaboration with artists of various media is one of the strengths of any creation by Paul Andre Fortier. His work with Betty Goodwin produced two master works of Canadian dance. *Jeux de fous* looks to the future of our dance as he bases the collaboration with young dancers.

While in Edmonton, Fortier Danse Création is in residence at Victoria School of the Arts. The whole Fortier team is working with the student dancers giving them a first hand experience of Nouvelle Danse - the world famous form to emerge from Montreal. Nine selected students will have the opportunity to even perform with the company in a short work especially created for them during the residency.

This is why Paul Andre Fortier is such an important artist. He and his dance interact with those who choose to experience it. He becomes part of the community in such a generous way. That's what his dance is about. It's a celebration of living in the moment, of sharing experiences and of communicating through the vulnerable body.



Music from big Kink!

Bettie Page remains a mystery in Paul Morgan Donald's musical bio

By PAUL MATWYCHUK

The hero of *Kink!*, Paul Morgan Donald's musical about '50s pinup model Bettie Page, or at least the most interesting character, isn't Page; it's the proprietor of a photo supply house called Movie Star News, a genial, middle-aged man named Irving Klaw who almost accidentally becomes one of the country's leading suppliers of fetish photographs. His product isn't dirty, he insists; it's just "kinky." He can't quite figure out why his customers get so excited by his photos of girls in their underwear tied up with rope or spanking each other with hairbrushes. He simply sees himself as

filling an essential need in the marketplace and takes pride in giving his customers exactly what they want. And, perhaps to preserve his own sense of middle-class propriety, he has devised his own peculiar but utterly rigid moral code: for instance, a girl can't be tied to a bed because that would be dirty, but tying her to, say, a refrigerator is perfectly okay; and blondes can be spanked but can never do the spanking—to do otherwise would run contrary to a whole natural order of things.

The villain of *Kink!* is Estes Kefauver, an ambitious U.S. senator who hopes to ride his pet issue, the dangers of juvenile delinquency, right into the White House, and who plans on sacrificing Klaw's business along the way. It's Kefauver's belief that Klaw's racy photos are corrupting the moral fibre of the nation's youth and turning them into raving sex maniacs. When he gets Klaw's

most popular model, the raven-haired Bettie Page, into his office, he takes a sadistic glee in telling this woman, a onetime high-school valedictorian who was voted "most likely to succeed," that she's squandered her life.

The weird thing about *Kink!* is that, although it doesn't seem to realize it, its interpretation of Bettie Page's life is identical to Kefauver's. Throughout the play, Page keeps getting sick, threatening letters from an anonymous admirer—and the culprit turns out to be a teenaged kid from the neighbourhood who got turned into a sex maniac from looking at too many Bettie Page photos. And in Bettie's final song she expresses regret over the fact that she wound up as a pinup model instead of fulfilling her dream of becoming a famous actress.

Naughty problems

That song, which comes almost at

the end of the show, is practically the only glimpse *Kink!* gives us into the inner life of the woman who is ostensibly the show's main character. *Kink!* does a good job of conjuring up the milieu out of which those famous Bettie Page photos arose—a world of "sunbathing" magazines, low-rent film loops and burlesque queens that, despite the leering way they were marketed, seems strangely

innocent 50 years later—and telling the story of how she rose to fame. But the show doesn't do much to satisfy our curiosity about the woman herself. Why was she so confident in front of the camera but so timid when it came to auditioning for the "legitimate" stage? Did she think her photos had any lasting value, or did she just think of them as a job, like Irving Klaw did? What should we make of the fact that most of Bettie's classic photos—even the more politically incorrect bondage pics—were shot by a woman, Irving's sister Paula? What did it feel like to be the receptacle for the erotic fantasies of an entire nation of men?

Singing a Carroll

Kimberly Carroll has been well cast as Bettie: she has the right look, the right spirit of playful sexuality (she has a hilarious pouty expression that she uses whenever she's being spanked), and in a cast whose singing voices are a little on the

thin side, she really knows how to deliver a song. Paul Morgan Donald's songs are clever and catchy—the standouts in the score include "Yes, Mr. President," in which Estes Kefauver's secretary brings him to the height of ecstasy each time she says the title phrase; and "To Put a Smile on Your Face," a duet between Bettie and her new boyfriend Ben that has an endearing, escalating romantic goofiness that Frank Loesser or Johnny Mercer would have been proud of.

Kink! is a fun, eager-to-please show; I enjoyed the songs, and I especially liked its carefree attitude toward sex—"Everybody has a little kink," sings the cast, so if you have a peculiarity or two, it's nothing to get too worried about. And yet, when the show is over, you realize you haven't learned anything more about the intriguing woman at its centre than you would from looking at one of her 8x10s. ●

Kink!

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There's something about Cherry

Glynis Humphreys' art combines food, sex and TV!

BY MAUREEN FENNIAC

Two Bites of a Cherry, the provocatively titled video installation by Nova Scotia based artist Glynis Humphreys palts up two choice obsessions of pleasure-seekers the world over: food and sex.

The exhibition features two of Humphreys' video projects, both of which explore ideas about pleasure, desire, consumption and control within a feminist context. From an interpretive perspective, the work has "theory-driven" written all over it. However, the physical presence of Humphreys' video work and the environments she creates for them cut through whatever deadwood of conceptual clichés a bare description of the exhibition might suggest. That's because Humphreys is one of those artists with a gift for visualizing her ideas and giving them an engaging physical presence.

In *Gorge*, for instance, Humphreys approaches the issue of women's often troubled relationship to food and their bodies from the most literal, direct route: a visual feast. We see frame after frame of images of food, shot at close range and bathed in buttery light. The camera lovingly skims the surface of delicately frilled oysters, dewy papayas, butter-soaked salmon and

pillowy clouds of fresh bread dough. With its obsessive attention to surface detail, *Gorge* seduces the spectator with the sheer physicality of her images. But her blatantly fetishistic camera technique doesn't simply comment on the issue of women's obsession with food—it provokes it, or at least renders the motives transparent. The video loop plays simultaneously on five

separate monitors which lie on their backs around the gallery floor facing up at the spectator. Suggestively garbed in pink tulle tutus, they look like giant, breathing, cathode-light flowers.

"A woman's body is a site of continual failure," says Humphreys, borrowing a phrase from Montreal artist Nelson Hendricks, referring to the way in which culture punishes women whose bodies betray any trace of excess. But *Gorge*'s visual orgy brazenly transgresses the puritanical codes of "lite" culture that joylessly punishes the body for its appetite for pleasure in the name of "self-discipline" and restraint.

Not the comfy chair!

In *Organza*, Humphreys again creates a spectacle of visual sensuality and again, the work is literal. It's a single looped video image of undulating folds of shimmering peach-coloured fabric seemingly caught in perpetu-



An image from Glynis Humphreys' *Gorge*

al, fluid motion. To dramatize the associations between fabric, folds and skin, the gallery walls in the space are painted the colour of flesh. The spectator is invited sit in the plush chair that faces the loop, Humphreys' anything-but-subtle reference to feminine sexuality. (It's an issue Humphreys dealt with in earlier work. In *Size 66 Strapless Dress*, a standard size 6 strapless taffeta prom gown is blown up 10 times and transmogrified into a wondrous, monstrous evocation of 1950s femininity big enough for spectators to be physically

"hemmed in" by its enormous skirt.)

However whimsical the work may seem, though, there's more at stake than a few cheap thrills and frills so far as the artist is concerned. "My work is not about whimsy," says Humphreys, although she admits that it is often funny. "It's about creating space, which means finding a voice and refusing to be pushed around." ☉

Two Bites of a Cherry
By Glynis Humphreys • Latitude 53
Gallery • Opens Thu, Oct 26

Theatre Notes

Continued from page 47

feature. I would love to add a lantern march, as well—something with more of a ritualistic element about it."

Don't you love farce?

A Little Night Music • John L. Haar Theatre (GMCC Jasper Place) • To Oct 28 • reVUE A Little Night Music, Stephen Sondheim's witty musical adaptation of the Ingmar Bergman film *Smiles of a Summer Night*, is an odd choice of material for a group of performers as young as the ones in the Grant MacEwan Musical Arts program. It's set among the aristocracy of turn-of-the-century Sweden, a rarefied world of summer whites, elegant mansions, refined manners and discreet visits to one's mistress—and Hugh Wheeler's book is full of super-civilized banter that can trip up even grown-up actors. (For proof, just watch Elizabeth Taylor and Diana Rigg struggling through the 1977 movie version.)

You never quite forget that most of the cast members in this production are at least half as young as the characters they're playing, but director Timothy Ryan (likely Edmonton's leading Sondheim fan) has still managed to capture much of the glittering charm of this show, which contains one of the strongest books in all of Sondheim's oeuvre and some of his most accessible and enchanting songs.

The story revolves around Fredrik Egermann (Sheldon Elter), a middle-aged lawyer who has impulsively married an 18-year-old virgin, Anne (Gillian Moon—my new favourite name) and is only now beginning to realize that he has nothing in common with her. His

SEE NEXT PAGE

ALBERTA BALLET

Artistic Director, Mikko Nissinen

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ARTS Weekly

Continued from previous page

90 Ave., 437-0761. Power Line Music Series: Artworks by Grace Jane. 'til Dec. 30.

SNAP 10137-104 St., 423-1492. *Open: Tue-Sat 12-5pm. **HAND JOB** An interventionist exhibition initiative. Until Nov. 18. Opening reception: THU, Oct. 26, 8pm.

SNOWBIRD GALLERY 8882-170 St., WEM, 444-1024. Featuring works by Yardley Jones, Joan Healey and Gregg Johnson. New acrylics by Jim Vost. Pottery by Blackmore Studios and Noburo Kubo. Until Oct. 31.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427. *GROUP EXHIBITION: Paintings, etchings, sculptures, weavings and more by members of the Centre. Until Nov. 1.

SPECIAL T GALLERY 436 Riverbend Sq., Phase II, 437-1192. Group show including sculptures by Eduino Sousa, Shane Bekpa, Pat Calabritto, Rogelio Menz, Delyne Corbett, paintings by Jeanne Findlay, Madeleine Richmond, Don Sharpe, Cindy Barratt, Jean Elizabeth Tall, Jim Vest, Jan Sheldon, Pam Alisak, and many more.

STRATHONA PLACE 10831 Sheldon Ave., 433-5807. Featuring watercolour paintings by Alberta artist Betty Mae. Until Nov. 2.

THE STUDIO GALLERY 431 Grandin Park Plaza, St. Albert, 460-5990. **SPATIAL DYNAMICS**: Works by painter, muralist and ba-relief sculptor Francis Pedley. Also featuring Marylin J. Beck, Doris Charest, Sharon Moore-Foster Wayne R. Hall, Russ Hogger, Sharon Larson-Coulette, Jean-Lee Smol, Jeanette Tius, Pat Trudeau, Joyce Missall and others. Until Nov. 11. *Nov. 3 (7pm): Lecture, Francis Pedley will speak on his theories of physics and relativity that inspire his art.

SUGARBOLE CAFÉ 10724-124 Street, 421-7577. Brightly coloured abstract paintings and children story theme paintings by Chris Chailoux. Until October 31.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Paintings and sculptures by Owen Burroughs, Leonard Cheng, Fran Cuyler, Sylvia Dubrule, Frank Haddock, Brian Hohner, Shirley Kinneberg, Bruce Kysa, Paul Lalonde, Laura Leeder, Susanne Lucas, Sabrina Olah, Leonie Poole, Paulette Reese, and others.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. *Open: Tue-Sat 9am-5pm, Su. TRANSIT GLORIA MUNDI: Allegorical painting by Saskatchewan artist Myles MacDonald. Studies for this work as well as miniature landscape paintings will also be on exhibit. Until Nov. 18.

VANDERLEELIE GALLERY 10344-134 Street, www.vanderleelie.ab.ca, 452-0286. *Open: Mon-Sat 10am-5:30pm. **TRENT MCININ** 1901-RECENT PAINTINGS: In recent large paintings, Woods are depicted in various seasons using an updated pointillist technique and thick dabs of pure colour applied and scraped from the surface. Until Nov. 2.

WEST END 12308 Jasper Ave., 488-4892. *Open: Tue-Sat 10am-5pm. Alberta landscape paintings by W.H. Webb. Until October 28. *Richly textured landscapes by B.C. painter David Langman. Opening reception: SAT 4:10pm; artist in attendance 1-4pm. Nov. 4-17.

ZIEGLER HUGHES GALLERY AND SERENDIPITY FRAMING 9860-90 Ave., 433-0381. *Open: Tue-Wed 10-6, Thu-Fri 10-8, Sat 12-8, Sun-Mon 12-5. Featuring works by Canadian and Mexican artists and artists. New works by Christopher Lucas, Velma Heath, Rafael Torres.

DANCE

ALBERTA BALLET Jubilee Auditorium, 451-8000. FRI 3-SAT 4: Festival of New Works: Featuring five world premieres from five young choreographers. TIX: @ TicketMaster. \$5 tick-

ets to all post-secondary students

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, GMCC, Jasper Place Campus, 497-4416. FRI 3-SAT 4 (8pm): *Jour de Fous*: Fous Danse Creation. An exploration of youth.

CHEERMOON UKRAINIAN DANCE ENSEMBLE City Hall, St. Winston Churchill Sq., SUN 29 (2pm): *Boots and Ballads in the Hall*: The Cheermoon Ukrainian Dance Ensemble will perform folk dance from around the world with three of Canada's choirs. Free

THEATRE

BALLPARK BLUES Jubilations Dinner Theatre, WEM, 484-2424. Step up to the plate for a hilarious look at one of our favourite sports. Until Nov. 12.

BETTY'S SUMMER VACATION The Citadel, Rice Theatre, 9828-101A Ave., 425-1820. By Christopher Durang. Set in a summer beach house that is populated by a group of wildly incompatible people. Until Nov. 12. TIX: \$28.75.

CARNIVAL OF SOULS Various locations, 471-1586. Presented by Northern Light Theatre. A festival of the macabre. ***URBAN TALES CABARET** Third Space, 11516-103 Street, 420-1757. Visual, musical, visceral. Tales written for Carnival of Souls. Oct. 27-28, 8pm. TIX: \$11 Adv. @ TIX on the Square. ***HOUSE OF SCREAMS** Mercer Warehouse, 10364-104 St. A haunted house. Horror stories, produced by Random Productions. TIX: \$5; \$4 student/senior; \$10 family. ***HORROR FILM FEST** Metro Cinema. Four tantalizing movies. TIX: @ Horror Film Fest member; \$7 non-member. ***KISS OF THE DARK** The Roost Nightclub, 10345-104 St. costume ball. TIX: \$1 member; \$5 non-member. TIX: \$20 Carnival of Souls Pass.

CHIMPROV The New Varcona Theatre, 10329-83 Ave., 448-0695. *Every SAT except the last Sat of ea. month (11pm): Presented by Rap Fire Theatre.

DIE-NASTY The Varcona Theatre, 10329-83 Ave., Edmonton's long-running, live improvised soap opera Die-Nasty strides into its tenth year presenting a season set in the glorious days of the Roman Empire circa 67 A.D. Mondays. TIX: \$8 or \$5 with brand new Die-Nasty membership card (\$25).

FULL GALLOP New Varcona Theatre, 10329-83 Ave., 433-3399. Oct. 3, 4201757. Presented by Shadow Theatre. High fashion comedy/drama based on the life of American fashionista Diana Vreeland. Until October 29. TIX: 2 for 1 Tues 8pm \$12; Thu 8pm \$12; Fri/Sat 8pm \$14; Sat 2pm: Pay-what-you-dare; Sun, Oct. 29 2pm \$12. Senior/student/family members \$10. Adv. TIX @ TIX on the Square.

GARAGE SALE/THE GOSPEL ACCORDING TO JESSICA Horizon Stage, Two plays presented by Rosebud Theatre. In the play George Cole, Rachel and Reuben relive the ups and downs of their marriage and rekindle the dreams of their youth...all while they watch the neighbours across the fence have a garage sale. *The Gospel According to Jessica*. Pastor Mitchell and Jessica challenge complacency and aggressive apathy while they crack the facades of organized religion and personal expectations. TIX: \$20 adult; \$17.50 senior; \$15 student. SUN, Oct. 29, 2pm.

HAPPY HALLOWEEN Stanley Milner Library Theatre, Downtown, 462-2548. Presented by Alberta Theatre Arts. Musical show for ages K-3 with The Alberta Sophisticates. SAT, October 28, 2pm and 7pm; SUN, October 29, 2pm. TIX: \$5 @ door.

IVANKA DELIVERS THE GOODS Horizon Stage, Spruce Grove, 962-8995. Presented by Magnus Theatre. By Jo-Ann Waytowich. Musical comedy. Parody of TV's home shopping craze. Ivanka gives into the home-shopping racket by launching her own channel. TIX: \$20 adult; \$17.50 senior; \$15 student. Nov. 2-4, 7:30pm.

KINK! The Arts Bams, 10330-84 Ave., 448-

9000. Musical comedy by Paul Morgan Donald. Based on the true story of Bettie Page whose photographs broke taboos and provoked a U.S. Senate committee investigation. Until Nov. 4. Tue-Sat 8pm; Sat/Sun mat, 2pm. TIX: 2 for 1 Tues; Dinner and a Show Weds

LES LIAISONS DANGEREUSES Concordia University College of Alberta, Robert Tegler Student Centre, 7128 Ada Blvd., 479-8481. Presented by Concordia University College of Alberta Department of Drama. By Christopher Hampton. Set in 18th century aristocratic France this play is about power, control and sexual manipulation. Viewer discretion advised due to sexual content. Nov. 1, preview @ 8pm; Nov. 2-4, 8pm; Nov. 5, matinee 2pm. TIX: \$6, \$4 student/senior.

A LITTLE NIGHT MUSIC John L. Haar Theatre, Grant MacEwan College, Jasper Place Campus, 10045-156 St., 497-4470. Music and Lyrics by Stephen Sondheim; book by Hugh Wheeler. Presented by Theatre Arts and Theatre Production students at Grant MacEwan College. A musical, a clever, bitter-sweet social spoof of upper crust Swedish society. Until Oct. 28, 8pm. TIX: Adv. \$10 adult, \$5 student/senior; @ door \$12 Adult, \$17 student/senior.

THE MASK OF ZERO Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. Who better to save the town of Tobasco from the tyrannical takeover of Tijuana Tiberius than our Hero, Donkey Dond? With magic sword and a song, can he save the day? Nov. 4-Jan. 27.

THE ORPHAN MUSES Timms Centre for the Arts, 112 St., 87 Ave., U of A Campus, 492-2495. Presented by Studio Theatre. By Michel Marc Bouchard. TIX: \$8-\$20. Nov. 2-11.

ORPHANS Transalta Stage Left (Arts Bams), 10030-84 Ave., 420-1757. Presented by Ragnarok Theatre. By Lyle Kessler. The story of Treat and Phillip, two young brothers trapped by circumstance. Phillip is confined to his home while Treat is a shipwrecked sailor. He himself. Harriet enters the brothers lives first as their victim, then as their teacher, liberator and finally as their destroyer. TIX: 7, 8pm preview; Nov. 8-11pm; Nov. 11 mat, 2pm

OVER THE RIVER AND THROUGH THE WOODS Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. You're invited into the life of one young man and his comedic and often turbulent relationship with his Italian-American grandparents as they attempt to find him a suitable wife. Until November 12.

THE SHORT TREE AND THE BIRD THAT COULD NOT SING The Arts Bams, 10330-84 Ave., 448-9000. Presented by Fringe Theatre Adventures. Two unlikely characters form a steadfast friendship—a play about diversity, acceptance and love. Until Oct. 28. TIX: \$15 adult; \$12 student/senior; \$10 kids. Thu-Sat 7pm; Sat matinee 2pm

OH SUSANNA! New Varcona Theatre, 10329-83 Ave., 448-0696. Produced by Trevor Anderson and Stewart Lemoine. Susanna Patchouli (Mark Meer). La Patchouli kicks off the second season of her one-of-a-kind variety-game-show-chaffest. Sat. Oct. 28, 11pm. Proceeds from this premiere go to Edmonton's Elizabeth Sterling Haynes Awards. The deluxe Susanna promises a night of utterly terrifying hilarity. TIX: \$8, \$5.00 w/Die-Nasty membership card @ door, 10:30.

THEATRESPORTS New Varcona Theatre, 10329-83 Ave., 448-0696. *Every FRI (11pm): Presented by Rap Fire Theatre

WILLIAM THE BARD 3rd Fl., Edmonton Belike. 10205-101 St., 463-4237. By David Belike. Presented by Jagged Edge Lunchbox Theatre. William Ireland becomes the world's most unlikely and prolific forger of the works of William Shakespeare. Until Oct. 28. Tue-Fri 12-10pm; Fri-Sat 8pm. TIX: \$8.

WORDPLAY Rosy Theatre, 10708-124 St. Presented by NeWest Press and Theatre Network. Celebrating the release of NeWest Anthology. An evening of author readings, book signings, by live Edmonton playwrights. Live music by Luann Kowalek. SAT, Oct. 28, 7pm. Free admission.

EVENTS Weekly

For a Free listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km N. of Edmonton on Hwy 60, 987-3054. *Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX: \$5.75 adult; \$4.50 senior; free kids under 4. \$3.25 youth (4-12); \$17.50 family

FORT EDMONTON Fox Drive, Whittemud Drive, 492-8787. Fri 2-7pm (6-11pm) Spooktacular. TIX: \$10 adult; \$8 kid @ TicketMaster

JOHN JANZEN NATURE CENTRE Fox Dr., Whittemud Dr., 496-2925, 496-2939. *Open Weekdays 9am-4pm, Weekends and hols 1-4pm until Dec. 24. *Weekend Adventures: 1-4pm weekends and holidays. *Animals @ Architects: Interactive display for all ages. TIX: \$50 kid; \$75 youth/senior; \$1 adult; \$3 family

JOHN WALTER MUSEUM Kinsmen Park, The 1901 House, Waterdale Hill, 496-4852. *Open: Sun, 1-4pm. SUN 29 (1-4pm) Pumpkin Recipes. Free. SUN 5 (1-4pm) ParLOUR Games. Free. *496-2939. THU 26-SUN 29 (2-5:30pm): Ghost Tales of Edmonton TIX: \$7. PH 496-2925 to register.

MCKAY AVEENUE SCHOOL 10425-99 Ave., 422-1970. *Open: Mon-Sat 10am-5pm; Sun 1pm-5pm. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSEE HERITAGE MUSEUM 5 St. Anne St., 459-1528. *Open: Mon-Sat 10am-5pm; Sun: 12-5pm. *PROUD TRADITIONS METIS CULTURE AND HERITAGE: Artifacts and photographs from local Metis families, history, fiddle music and items. Free. *DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Hear bird calls, examine the minerals in the mineral mine, watch live frogs, interact and play Predator/Prey food chain game. Free. THU 2: Conservation Workshop Series: Paper.

MUTTART CONSERVATORY 9626-96A St., 496-8755. *Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. *JAPANESE GARDEN: In the Show Pyramid. Until Nov. 26. *ART IN THE ATRIUM: Exhibit of Chigirami art (paper tearing). Until Nov. 26. SUN 5 (1pm): Japanese Tea Ceremony. TIX: \$4.75 \$5 adult; \$3.75 senior/youth/student; \$2.25 kid.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Avenue, 453-9100, 453-9131. www.pma.edmonton.ab.ca. *Open: 9am-5pm daily. *ANNO DOMINI: JESUS THROUGH THE CENTURIES. Until 2001. *VINCENDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *BUG ROOM: Permanent live invertebrate display. TIX: 10-50 adult; \$5.50 student; \$3 youth (7-17); kids 6 and under free; \$15 family. Half-price on Tues.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, (780)361-1351. *Open daily until May 18, open holiday Mon. *THE SPIRIT OF THE MACHINE*: A collection of vehicles, aircraft, tractors and industrial machines—a tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11155 Saskatchewan Dr., U of A Campus, 427-3995. *Open daily 9am-5pm. Costumed interpreters recreate daily household activities. TIX: \$2 adult; \$1.50 youth/senior; \$5 family; 6yrs and under free. TicketMaster

KIDS STUFF

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542, 451-8000. SUN 29 (1pm and 3:30pm): Family Series: Fred Penner and The Cat Came Back 20th Anniversary Tour, ages 4-8yrs. SUN 5 (1pm and 3:30pm): Family Series: Trout Fishing in America. For ages 5+.

ARMY CADET RECRUITMENT St. Lukes, 1321-2-106 St., 483-7985. *Every WED (6:30-9pm): Royal Canadian Army Cadets, free sports, camping, rifleing, wall climbing, orienteering.

CLARKE LIBRARY 12522-132 Avenue, 496-7090. *Every THU (10:30am and 1:30pm): Pre-school Storytime, 3-5yrs. Until Dec. 14 SAT 4 (2pm): Elephants, Elephants, 3-10yrs. Stories about elephants and an elephant cart.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. *Every THU (10:15-10:45am): Storytime, 3-5yrs. Until Dec. 26-28, 3-5 yrs. No pre-registration. A half hour of stories, songs and special puppet shows. SAT 28 (2pm): Witch's Book—Halloween Puppet Show. Please pre-register. Come in costume to a very scary Halloween adventure. Songs, stories and a puppet show.

CASTLEDOWNS LIBRARY 9 Ave. Beaumaris Mall, 15333 Castle Downs Rd., 496-1804. *Every WED, Nov. 1-29 (10:30am): Pre-school Storytime, 3-5yrs. Pre-register.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Edmonton Space and Science Centre-Observatory, FRI 3 (SAT 4 as Cloud Date) (7:45-9PM): Star Observation Night III for EABC members in Gr. 1-6. Confirm by Mon, Oct. 30. PH Elizabeth Melanson 429-3150/Donna MacEbedzer 436-0533.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-8223. *Childrens Gallery: An Elephant in the Forest: The Spiritual Art of Emily Carr. *Classes for kids.

EXPRESSIONS CAFE, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. SAT 28 (11:30am-1:30pm): The Time flies. Halloween show and craft for children of all ages. Free. Raffle fundraiser launch.

SEE NEXT PAGE

Theatre Network - live at the ROXY presents

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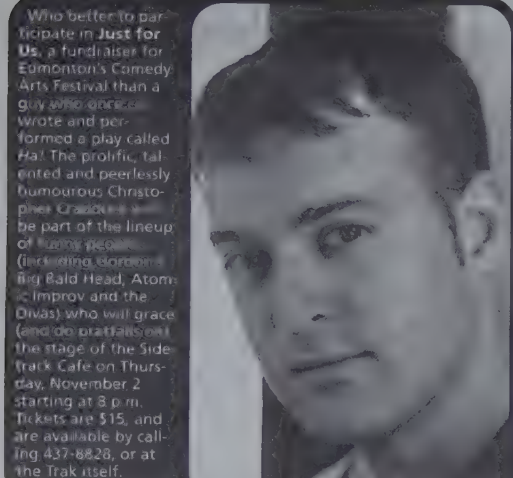
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EVENTS Weekly

Continued from previous page

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every Tue (10:15am and 2pm): Pre-school Fun Time, 3-Syrs. Until October 31. Every Thu (10:15am): Tally Twos. Until Nov. 2. SAT 28 (2pm): Spooks and Spiders and Scary Songs, 3-Syrs. Pre-register.

IDYLLWYDE LIBRARY 8310-8 Avenue, 496-1808. Every Tue (10:15 a.m.): Time for Twos. Until Nov. 21. 2yrs+. Pre-register. A half-hour of stories, rhymes and songs. Every Wed (10:15am): Storytime at Idyllywylde. Until Nov 22. 3-Syrs. Pre-register. A half-hour of stories and interactive activities. SAT 28 (2pm): Goblins and Golly Goo: Halloween Howler. Pre-register. Spooktacular puppets and shivery activities. Come dressed in your Halloween costume.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. SAT 28: Super Saturdays: Halloween Hoopla Spooky stories and fun - wear your costumes. 2-Yrs.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 Street, 496-1827. Every Thu (7pm): Pre-school Storytime for 3-Yrs. Every Thu (10am): Time for Twos for 2yrs olds.

LONDONDERY LIBRARY 110 Londonderry Mall, 137 Avenue, 66 Street, 496-1814. Every Tue (2-2:30pm): WED (10:15-10:45am): Pre-school Storytime: 6-10yrs. Until December 13. SAT 28 (Trading time: 10:30-11:30am): Program Time: 10:30-11:30am. Family Crafts. SAT 27 (2pm): Trading time: 10:30-11:30am. Junior Stamp Club. Uglyest Stamp Contest.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every SAT (2-2:45pm): Tale Ends: Drop-in program for 3yrs+. Until Dec. 23. Every Tue (10:15-10:45am): Pre-school Storytime. 3-Syrs. Oct. 31-Dec. 5. Every Wed (2:15-2:45pm): Pre-school Storytime. 3-Syrs. Nov. 1-Dec. 6. Pre-register one week before program. A half-hour program of stories, songs and fingerplays. SAT 28 (2-2:45pm): Halloween Howler! Pre-register. Prepare to meet some creepy Halloween visitors like witches, goblins, ghouls, aliens, etc! Dress up in ghoulish outfits and add to the fun!

MULTIPLE SCLEROSIS SOCIETY 11203-70 Street, 471-3034. #1st and 3rd Sat eve. month: Multiple Sclerosis Clubs Club Fall 2000. Until December 16.

PENNY MCKEE LIBRARY Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every WED: Drop-in Pre-school Storytime. 3yrs. Until Oct. 26. SAT 28 (2pm): Halls of Halloween: Pottinger About the Library. 6-12yrs. Celebrates the ghoulish season. Tales of ghosts and feats of wizardry.

PROFILES PUBLIC ART GALLERY 9 Mission Ave. St. Albert, 460-4310. Every SAT (1-4pm): ArtVentures for kids ages 5-12yrs. SAT 28: ArtVentures: Lovely Little Landscapes. 3-12child

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Road, Fenvillar Drive, 944-5311. Every Tue (10am): Pre-school Storytime. 3-Syrs. Until November 28. Every WED (10:15am): Family Crafts. SAT 27 (2pm): Until November 29. Every Thu (7pm): Pre-school Storytime. 3-Syrs. Until November 30. Fri 3 (10am): Tally Twos. Pre-register.

SECOND STORY Mill Woods Town Centre, 2331-66 Street, 413-6971. Fri 27 (10:30am): Storytime, Jeanine Alexander. SAT 28 (11am): Storytime, Pauline Glandes. (10:30pm): Storytime, Mahnaz Layton. Tue 3 (10:30am): Storytime, Mahnaz Layton. SAT 28 (11:30am): Family Crafts. SAT 27 (2pm): Youth Writing Club: Moments for one hour. Free.

SOUTHAUTH LIBRARY Southgate Shopping Centre, 496-1822. Every Tue (4-5pm): Telling Stories with Theatrical New Readers Theatre Workshop for kids. Until Nov. 14. 10-12yrs. Every Wed (10:15-10:45am): Time for Twos for 2yrs+. Oct 31-Dec. 5. Half-hour of stories, rhymes and songs. Every WED (10:15-10:45am): Family Storytime drop-in. Until December 13. Every WED (2:15pm): Pre-school Storytime Drop-in. 3-Syrs. Until Dec. 13. Every Thu Nov. 2-Dec. 14. (10:15-10:45am): Pre-school Storytime. 3-Syrs. Pre-register. Every Fri, Nov. 3-Dec. 8. (10:30-11am): Baby Laptime. 1-2yrs. 30 minute of rhymes, songs and stories. SAT 28 (Trading time: 10:30-11:30am): Program Time: 10:30-11:30am. Family Crafts. SAT 27 (2pm): Trading time: 10:30-11:30am. Junior Stamp Club. Uglyest Stamp Contest.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. SAT 28 (2pm): Monster Mash Bash. 4-12yrs. Come create and dress a scary monster.

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. Every SUN (2pm): Family Fun. All ages. Fun and entertainment for the whole family. Until Dec. 3. Every SAT, until Nov. 25 (10am): Research Central. 9-12yrs. Pre-register. SUN 29 (2pm): Monster Party. 4-12yrs. Monster tales, monster stories and monstrous family fun! All ages. SAT 4 (2pm): Fossil Fairy Tales. 3yrs+. Fairy tales with a twist.

STRATHCONA LIBRARY 8331-104 St., 496-1828. Every Tue (10:30am): Storytime. 3-Syrs. Until July 29. SAT 28 (10am): Howling Halloween Happenings. Pre-register. Halloween puppet shows. Make a haunting ornamant.

VALLEY ZOO 133 Buena Vista Rd., 87 Ave., 496-6911. *Open 9:30am-4pm daily until Dec. 31. *Adopt-an-Animal-jun in time for Christmas. TIX (Until Dec. 31): \$11-50. \$3.75 adult; \$3 youth/senior; \$2.25 kids 2-12 yrs.

WOODCROFT LIBRARY 13420-114 Avenue, 496-1830. Every Thu (10:30am and 2:30pm): Time for Twos. 2yrs+. Nov. 2-Dec. 14. 496-1830 to Pre-register. SAT 28 (2:30pm): Puppet Rumpus #1. The Woodcroft Puppets boil up a cauldron of bats' ears, snake teeth and chicken lips as they prepare an extra special Halloween puppet treat.

YMCA *William Lutsky YMCA, 439-9622; Castle Downs YMCA, 476-9622; Jamie Platz YMCA, 481-9622. Tue 31 (8pm): Halloween Howl. TIX: \$3 YMCA member; \$4 non-member. *Castle Downs YMCA, 476-9622. Fri 27 (7:10pm): Youth Halloween Dance. TIX: \$3 non-member. Free member. Picture ID required. Open to Junior High Students only.

LECTURES/MEETINGS

ALLIANCE FRANÇAISE D'EDMONTON La Cité francophone. Rm. 202, 8527 rue Marie-Anne Gaboury, 469-0399. Every THU (7-9pm): Drop-in French conversation. Membership \$35; \$25 student/senior; \$45 family. *French language classes for adults, kids and parents of kids in immersion. All levels and small groups. Start Oct. 28. \$50-\$140.

BUSINESS LINK 10237-104 St., 423-6878. Fri 3 (noon-1pm): Brown Bag Session: Establishing Cooperative Working Relationships With Key Suppliers. Free. RSVP.

GRANT MACEWAL COLLEGE Jasper Place Campus, Rm. 203, 10045-156 St., 497-4428. Fri 3 (3pm): Visiting artist, Lesa Streiller and Sylvat Act lecture and slide presentation. Free.

LIONS SENIORS CENTRE 11113-113 St. Thu 26 (7:30pm): Ian and Wilson present a multi-projector show *Wilderness Journey*, photographs, music and narration. TIX: \$5 or free. All proceeds to the Food Bank.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every Fri (1-4:30pm): Bridge Players drop-in meetings. Until December 22.

MULTIPLE SCLEROSIS SOCIETY Victory

Centre, 11203-70 Street, 471-3034. *The Inside Story* (MSI): A six-week series (9:30-11:30am). Pre-register.

OASIS HOTEL 11303 Fort Road., 478-2971. THU 26 (7AM): Neighborhood Breakfast Club networking meeting. Ph. Lorraine 472-0831. 463-3507 to confirm.

NATIONAL BANK 9 Sir Winston Churchill Square, 460-3407. THU 26: *The Simple Life* A women's evolution from complexity to simplicity. Gain control and design *The Simple Life* for yourself. TIX: \$21 (incl. dinner, screen test, donation, and parking @ Library parkade. Reserve for 45 days prior to event).

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 Street, W. door, 266-0600. Fri 27 (6:45-8:30am): Speaker Tonia Chapiro presents *Improve Your Business and Reduce Stress by Improving Your Memory*. \$1. Fri 3 (6:45-8:30am): Speaker Mike Fawcett presents *Practical Marketing for Small Business*. \$1.

UPWARD BOUND TOASTMASTERS CLUB Stanley A. Milner Library, Room 7, 8th Floor, 7 Sir Winston Churchill Square, 429-9789. Meeting until June.

VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS Eva D. Howard Theatre, 426-3010. Fri 27 (7pm): *Videoart 2000*: A showcase of video productions by students in grades 9-12. TIX: \$5 adult; \$3 youth/senior.

WASKANEH RAILROAD ASSOCIATION Bonny Doon Rec. Centre, 8501-85 St., 85 Avenue, 435-1197. www.bonnyvalley.wva. SUN 29 (10am): Free guided tour at Waskaneh. Bring lunch and beverage. For info ph. Stan 469-1949.

LITERARY EVENTS

CAPILANO LIBRARY 201 Capilano Mall, 98-50 St., 496-1802. Every second Wed (7-8:30pm): Capilano Book Club.

GRANT MACEWAL COLLEGE Jasper Place Campus, Room 149, 10045-156 St. THU 26 (7:30pm): Canadian Authors Series: Colin McIvor.

GROUPS FOR COFFEE 10247-97 St., 490-1414. SAT 28 (3pm): *Really Say Poetry*: a social Halloween event of grounds for jammin, open stage hosted by The Alberta Beatnik. Free.

IDYLLWYDE LIBRARY 8310-8 Ave., 496-1808. Every MON (7pm): Onward Hall Book Club. Until Nov. 16.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Avenue, 462-7633. THU 26 (7:30pm): Can More than reads from his new collection of poems. *Goodbye to the Archipelago*. Book launch for David Huggitt's new book, *the maledictions*. David Huggitt. Fri 27 (7:30pm): Presentation by Julie Lloyd on issues surrounding the Supreme Court decision in the Little Sisters of the Canada case. THU 26 (7:30pm): Launch of *Going Some Place* (Creative Non-Fiction Across Canada) with readings by Naomi Darbasie, Caterina Edwards and Kristina Gurnaris. Fri 3 (7:30pm): Ann Knight reads from her new novel, *Other Avenue*.

SOUTHAUTH LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU (7:30pm): Southgate Library Fiction Book Group.

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Square, Edmonton, 471-2547. SAT 28 (2-4pm): *Jane Austen Society Meeting*. Nora Stone presents *Every Savage Can Dance*: choreography a Courtship. Discussion will follow. Everyone is welcome. Free, refreshments, bring your own cup. For info ph. Jenni Rez Feldman.

LIVE COMEDY

THE COMEDY FACTORY Gateway Rec Centre, 3414 Calgary Trail N., 469-4999. THU 26-SAT 28: MC, comedian Charlie McLaughlin and The Comedy Factory Improv Presents.

SPECIAL EVENTS

CAMEO CRAFT SHOW Shaw Conference Centre, THU/Fri (11am-5pm) SAT/SUN (10am-6pm): Showcasing Canada's talented original artists. TIX: \$5 adult; \$3.50 child. 4 (10am-4pm): Free kids under 12. Free admission.

CARNIVAL EX LIBRIS The Westin. www.publib.edmonton.ab.ca/carnival. 496-7046. SAT 4 (6:30pm): An enchanting, entertaining, enriching event in support of the Stanley A. Milner Public Library. TIX: \$100 (\$40 tax-deductible return). Tickets @ TIX on the Square.

DRUMCUSSION SOCIETY OF ALBERTA 10425 University Ave., 432-5694. SAT 28: *TNT Howl'ween 2000*: (2-5pm): Storytelling session. *Smash*: Drum percussion workshop with Tim Watson. *Ram The Drumman* Ram. \$28. Music by Theaneah. Face painting. Haunted maze. *6pm-1am: Al-Gh-Rhythm's Percussion Ensemble, Miguel Ferrer, Michel Hebert, Tito Paiz, Tim Watson; Theaneah, Drum circle, Marshall Lawrence, Doctor of the Blues. TIX: \$10 adult; \$5 kid @ Earth's General Store, @ door.

EDMONTON DRAGON BOAT RACING CLUB St. Joe's Basilica, Basement. Downtown. Fri 27: *The Spirit of the Dragon*: Party fundraiser to support the non-profit coaching of amateur dragon boat teams in the world. The event will also benefit the Edmonton paddlers for Olympic contention at Athens in 2004 and the World Championships in China in 2002.

EDMONTON FEDERATION OF COMMUNITY LEAGUES City Hall, Sir Winston Churchill Square, City Room, THU 26 (7:10pm): *The Spark to Our Flame*: 2000 volunteer recognition celebration awards ceremony and reception.

EDMONTON SKI AND SNOWBOARD SHOW Northlands Aquapark, 490-0125. SAT 28 (10am-6pm): SUN 29 (11am-5pm): Fashion shows, ski hill reps, gear demos, workshops, live music, and more. TIX: \$5; \$12 family. Adv. tickets @ Way Past. Pass. 5am-10am. Ski and Snowboard, Statelock 160, Totem Outdoor Outfitters, and the Edmonton Ski Club.

GLOBAL VISIONS FILM FESTIVAL 2000 Zedler Hall, Citadel and the Stanley A. Milner Public Library, Thursday, Oct. 26 (7:10pm): TIX: \$5. Festivals passes and gala tickets available @ TIX on the Square.

THE JUNIOR LEAGUE OF EDMONTON Jubilee Auditorium, 11455-87 Avenue, SUN 29 (10am-5pm): Christmas Craft Fair. Profits for the Junior League's Done In A Day Projects for children at risk. TIX: \$3 or don. kids under 12 free.

THE SUPPORT NETWORK Hotel Macdonald, Empire Ballroom, 482-0198. THU 27 (3-3pm): 18th Annual Spirit Lift. TIX: \$5. Breakfast: Mr. Ken Foster speaking. TIX: \$65. Proceeds to support programs of The Support Network.

WORKSHOPS

ARTIZA SCHOOL OF FINE ARTS AND GALLERY 801-75 Street, 468-5150. THU 26 (7:30pm): *Painting with a Difference*. Learn drawing and painting techniques based on realistic rendition of objects and figures.

ASCENDANT BOOKS 10310-124 St., 452-2712. *Meditation Series facilitated by Maen Khullar. Pre-register. THU 26: Healing Circle. THU 27 (7:30pm): Drumming Meditation. TIX: \$15.

BAHIA KUMARIS MEDITATION CENTRE 207-10132-105 Street, 425-1050. Learn the art of Raja Yoga meditation. Courses and activities are free. For info, ph. 425-1050.

CAPILANO LIBRARY 201 Capilano Mall, 98 Avenue, 50 Street, 496-1802. THU 26 (7-8:30pm): Everything you wanted to know about Nov. 16 or SUN, Dec. 3.

CLIMATEWISE: CLIMATE CHANGE WORKSHOP SERIES Queen Alexandra Community Hall, 10425 University Ave., 427-9793. Save the planet. Nov. 2, 16, 30, Jan. 18. \$25 fee incl. materials and refreshments.

COMMUNITY AND WELLNESS 468-2102. Directed Sound: Introductory workshops on sound healing. Thursday, Oct. 26. This one day workshop explores the similarities between the Chakra system and the Five Elemental Therapy. TIX: 10 participants. Pre-register. \$175.00 (incl. refreshments and luncheon).

DEVONIAN BOTANICAL GARDEN 5 km N. of Edmonton on Hwy 60, 987-2054. *Arts and Crafts: Fri 27 (6:30-10pm): SAT 28 (10am-6pm): Market Place Workshop. SAT 28 (9am-5pm): Willow Basketry. SAT 28-SUN 29 (8:30am-5:30pm): Bent Willow Chair Workshop. Pre-register. For info, ph. 987-2054. Decorations. SUN 29 (10am-4pm): Drawing and Painting Sunflower.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 471-2547. Drop-in art for the absolutely terrified (or the tiny bit timid). No pre-registration is required. *All Art Classes for ages 4 and up.

FREE ACTORS WORKSHOP 10349 Jasper Ave., 414-1524. An internationally recognized film and theatre coach is holding an acting workshop in the downtown area. Drop by to read letters of testimonial from students or meet the instructor. Weekdays 7-10pm.

GRANT MACEWAL COLLEGE City Centre Campus, 10700-104 Ave., 497-5582. *Mimvera Senior Studies Institute offering learning activities for adults 50+.

GRANT MACEWAL COLLEGE *Jasper Place Campus, 10045-156 Street, 497-4303. *Slab Forms in Clay: Starts Oct. 26. *City Centre Campus, 10700-104 Ave., 497-5582. SAT 4 (10am-4pm): Open House. Free.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. Every THU (2pm) Until Dec. 14: Films for the Retired and Semi-Retired. No Registration is required.

KAMEHA GALLERY 5718 Calgary Trail S., 944-9497. Watercolour workshops, beginners to advanced by Willie Wong. Drawing, oil and acrylic painting class. Framing classes by Wei Wong and Kei Wong.

MERRYWOLD DANCE Central Lions Seniors' Centre 11113-113 St., 454-0505. Jazz, tap, ballet, video dance, theatre dance, character dance and national dance. Classes for boys and girls from 4 - 64 or more. Combination Classes for 3-4 yrs. Marilyn Myers, Artistic Director.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Exercise programs: Aquafun, Tai Chi, Yoga, and PEP classes.

RED CROSS Knox Metropolitan United Church, 3108 St. J., 464-0331. SAT 28 (9am-5pm): Red Cross Babysitting Safety Course for 11 yrs+. \$35.

SUSSEX GALLERIES 290 Saddleback Road, 988-2256. Adult and children's classes, professional instruction with small class sizes.

Prizes consist of 2 tix* for the Sunday October 29 show, a Carlos del Junco CD, and a Zubot & Dawson CD.

Just mail Vue Weekly at: #307, 10000-Jasper Ave. Edmonton, Alberta T5J 1V9, fax to: 426-2889, or send email to: carlos@vue.ab.ca Contest closes October 27 @ 1pm



*Vue Weekly contest rules apply

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Deadline: Tuesdays noon

Phone/come in person 9 am-5 pm Monday-Friday

ask sasha

The riddle of the sphinx

Dear Sasha: I am a young woman who has been enjoying anal sex on a regular basis—two times a week for the past five years—and I don't want to end up with a sphincter that could hold the *Titanic*, Leonardo DiCaprio and crew! Please let me know the facts, so that I can regulate my sodomite indulgences accordingly. —Bum Girl

Dear Bum Girl: The medical professionals I consulted said that over the years you may experience tissue damage and a premature loosening of the muscle at the opening of your anus. On the other hand, everyone else in the universe seems to know a gay friend who's now crapping his pants due to too much bugging.

A nurse tells me you should usually have no problems if you don't force things and use good lubrication, and one woman who's been at it for 15 years on a regular basis claims to have suffered no side effects—in fact, she finds the practice more pleasurable and comfortable than vaginal sex. Still, keep in mind that if you're going to stick any foreign objects up there, you're better off with something that's attached to a solid foundation (e.g., a boy) so that it doesn't accidentally get sucked up. I never liked impulse body spray myself, but according to some X-rays I've seen, people are at least finding some creative uses for the container.

As far as those rumours of incontinence are concerned, you had better ask yourself this question: am I prepared to introduce Pampers into my outfit rotation? One proctologist I consulted confirms that vigorous intercourse with anything larger than the size of your more substantial bowel movements spells trouble in the long run. True, the fashion these days has swung toward big, baggy pants, but you know how tickle style trends can be. You don't want to lose the remainder of your control over your sphincter muscle just when skin-

tight Jordache jeans become chic again.

But if it turns out you've wrecked, um, your rectum, surgery is available to correct the problem. Me, I'm of two minds regarding this issue. Mind number one, which I call Sensible Sasha, says that any activity that could result in an invasive operation is not worth it. Mind number two, good ol' Bacchanalian Sasha, says fuck it. So you have to get your asshole sewed back on—big deal! Athletes are forever in the hospital having *kneecaps* fused back together, for cryin' out loud! Clearly, some people's assholes are more durable than others, but if I were you, I'd keep in touch with a proctologist or even just my G.P. to make sure I wasn't abusing my nether regions too badly.

A rib-tickling question

Dear Sasha: Do the various varieties of textured condoms make any difference to the woman? —JOHN

Dear John: I never got off on those damn nubby condoms myself. I think they're a load of crap. Winky-nudgy data provided by manufacturers states that they provide more "stimulation," but it's all pretty inconclusive. Are we to assume that a little bumpy texture is going to drive a woman wild? Some people are so baffled about the inner workings of the vagina that when they see a product that says "for her pleasure" (ah, so mysterious, *her pleasure*), they figure, "That's the ticket to get my gal squealing like a stuck pig!" If these condoms truly had the orgasm-inducing qualities they claimed, they would outsell just about every other product in the world, yet the most popular prophylactics in the world are still the regular smooth kind.

Besides, most condoms are thin enough for the woman to be able to feel the natural bumps and ridges on her partner's penis—which, in my humble opinion, provide enough texture all by their lonesome. Basically, ribbed condoms are a placebo—and if you're putting in a lame performance, ain't no damn ribs, studs, bumps or nothin' gonna help your sorry ass. Er, penis. Let's just be glad that they're not making condoms out of linen or tortoiseshell like they did in the good old days. Yes, that's what I said: tortoiseshell. "For his pleasure," perhaps? ☺

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